

Chicago, 1898



SHOWCASE

Music Clubs Magazine

January-February, 1960



Chicago, 1960

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National Federation of Music Clubs

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The Front Cover

Top, the Fine Arts Building and Michigan Avenue, Chicago, in 1898, when the Federation was born. Bottom, the same scene 62 years later as Headquarters returns to the city of the Federation's beginnings.

The Back Cover

A Summer Concert in Grant Park, the front lawn of the Fine Arts Building.

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Chicago Skyline

ederation at the

TURNING the calendar for a new year, traditionally, manifests midseason in the Federation's annual program. However, inauguration of the 1960 New Year has particular significance—it's the turn of a decade!

This calls for exceptional evaluations; for stable resolutions to further this Administration's goal of a *Greater Musical America* through united, knowledgeable, enthusiastic effort; and for augmentation of our defined Object, which is to

- Develop and maintain high musical standards,
- Aid and encourage musical education,
- Promote American music and American artists.

1960, January 26th, marks the 62nd anniversary of the founding of the National Fed-

eration of Music Clubs. It was founded in Chicago, on Michigan Avenue, in the Congress Hotel! In review of the Federation's history, we note its beginning was inspired by the *value of singing together*; and its noteworthy growth, based on a noble purpose, brought our Federation to its present-day stature. Such, that the Federation is referred to as the "backbone of U.S. music; the largest organization in the world dedicated to the greater appreciation and advancement of music." Its greatness flourished not through wealth, but noble disposition; and through the contributions of its members—individuals and member organizations throughout the land—its growth accumulated. With this glimpse of the past, analysis of the present, we again pay homage to all who have added to the Federation's distinguished history.

WE are on the threshold of a new decade of history making. 1960 finds space diminished, communications improved, travel more popular, population increased and more widespread throughout our land; the role of music more vital in our national and international life. And there are within our Federation, increased requirements, organization-wise; and greater interest for close association with National Headquarters.

How is the National Federation meeting the new trends and needs of the 1960 Decade? It has re-organized and stepped up its program. For example, the first event of major importance on the Federation's 1960 schedule is the sixth annual Parade of American Music being held throughout the month of February when it is anticipated that 6000 some groups will participate. And 49 states of the Nation and District of Columbia are scouting the country for musically talented youth whom the Federation might encourage and aid

THIS relocation of headquarters is not to be interpreted as pulling up roots from New York and the Eastern Seaboard. In the tenor of that simile, it is but transplanting the trunk of the banyan tree—a tree whose branches grow shoots that take root all around its trunk to further nourish the tree and enlarge its scope. Each member and member organization constitutes a root of the National Federation in the respective locale. This more central location of the trunk (Zone 1) may stimulate widespread, stalwart root growth throughout the Nation. It is dependent on each and every one.

As we mention relocation of Headquarters, sincere appreciation and good wishes are left with former Staff members in New York; and profound confidence and pleasure expressed in presenting our new Staff in Chicago.

The Federation, at the turn of the 1960 Decade, is about to engage in another ten years of history making. What will be its dis-

turn of the 1960 decade

through the largest scholarship and award program in history.

Also taking the headlines at this turn of the 1960 Decade is the Federation's historic event—the re-location of National Headquarters in a more central location in the Nation. After a Federation Committee, with the assistance of Chambers of Commerce and many individuals, investigated cities in the Nation's middle states, it selected Chicago, a cultural as well as transportation center. And Headquarters was located at Suite 900 in the Fine Arts Building on famed Michigan Avenue, in the area of the allied music, art and educational activities. It is coincidental, in fact, dramatic, that National Headquarters is moving within a half block of its founding place, the Pick-Congress Hotel, and back to the state where the Federation was incorporated.

tion, its success; its recorded service to mankind through the instrument of music will depend on our executed New Years Resolutions.



President

Dorothy Ann Sullock

Federation . . . through the Years

in collaboration with Mrs. A. A. Coalt, Historian

Theodore Thomas and wife, Rose Fay, who became Honorary NFMC President October 18, 1898.

THEODORE THOMAS wrote in 1877 "Chicago is the only city on the continent, next to New York, where there is sufficient musical culture to enable me to give a series of 50 successful concerts". And Theodore Thomas was to build the first permanent orchestra in Chicago, known until 1913 as the Theodore Thomas Orchestra and then as the Chicago Symphony. (In 1904, Orchestra Hall was dedicated, just one year before Thomas died.)

During the World's Columbian Exposition in Chicago in 1893, Mrs. Theodore Thomas, Rose Fay, worked with her husband in presenting a Music Festival. Her call to the Women's Amateur Music Clubs of America had been answered by 42 clubs and many of the delegates took part in the World's Fair Congress of Musicians. Although Mrs. Thomas was not one of the founders of the National Federation of Musical Clubs, nor was she ever its president, from her and the participants at the World's Fair came the idea for a permanent organization of Music Clubs.



Chicago's Pick-Congress Hotel today. Here on January 26, 1898, the first Board of Directors was chosen to guide the new Corporation during its first year of existence. Here too, on January 21, 1960, Federation officers and members met to officially proclaim Suite 900 in the Fine Arts Building of Chicago as the new Headquarters for the Federation.



Blanche Ellis Starr, one of the founders of NFMC and Vice-President on the first Board of Directors. She, with Fannie P. Warren and Anna S. Pederson, signed the Articles of Incorporation for the National Federation of Musical Clubs.

Three years later, in 1896, Miss F. Marian Ralston of St. Louis, Missouri, wrote to the presidents of large music clubs in ten cities asking them to enter a cooperative to engage artists. Mrs. Rosalie Balmer Smith Calc, who had served as recording secretary for a meeting in St. Louis in 1897, might be called the first recording secretary of NFMC. In 1897, at a meeting of the Music Teachers' National Association in New York City, the idea of 1893 began to assume shape. A temporary committee consisted of Mrs. Theodore Sutro of New York as President; Mrs. Blanche Ellis Starr of Rockford, Ill., vice-president; Miss F. Marian Ralston of St. Louis, corresponding secretary and treasurer; Mrs. James Pederson, St. Louis, recording secretary; Mrs. Charles Virgil, Elmhurst, Long Island, press committee; Mrs. Russell Dorr of New York, Chairman of the Nominating Committee of Permanent Officers; and

others. Mrs. Sutro spent the summer and fall of 1897 publicizing and planning a meeting for January of 1898. She issued the call for it to be held in Chicago on January 25-26, and presided at all sessions until permanent officers were elected at an historic meeting January 26, 1898, in the Congress Hotel, now the Pick-Congress.

The first Board were: President, Alice F. Uhl, Vice-President, Blanche Ellis Starr, Eva P. Moore, Hannah H. Ellison, Anna S. Pederson, Ada B. Douglass (Battin), Louise B. Dorr, Helen Curtis Webster, Mary M. Hill, Emily V. Trevett, Stella Hadden Alexander, Louisa B. Wardwell, Carrie F. Robertson, Isabelle S. Perry, A. Mae Verdery, Mary W. Hardt, Ola B. Campbell, Helen A. Storer, and Margaret S. Virgil. Mrs. Virgil and Mrs. Robertson subsequently resigned and Mrs. John Elliott Curran and Mrs. Frederick Uhlman were elected to replace them, respectively.



Mrs. Edwin T. Uhl (Alice F.), Founder and First President of the then National Federation of Musical Clubs. She was elected to office on January 26, 1898, in Chicago, and served as President from 1898 to 1901.

On February 28, 1898, the state of Illinois granted the charter with the Certificate of Incorporation specifying as its object:

- to bring into working relation with one another music clubs and other musical organizations and individuals directly or indirectly associated with musical activity for the purpose of aiding and encouraging musical education, and developing and maintaining high musical standards throughout America.

Then, as now, the National Federation of Music Clubs was non-political, non-sectarian, philanthropic, educational and cultural, with no officer, department, or committee chairman receiving income for the services rendered.



Mrs. Curtis Webster (Helen Curtis), Founder and Second President, was elected to office at the Cleveland Biennial in 1901. She served from 1901 to 1903.



Mrs. Winifred B. Collins (Helen A. Storer), Founder and Third President, was elected to office at the Rochester Biennial in 1903. She served from 1903 to 1905.



Mrs. Julius Eugene Kinney (Leila B.) was elected by mail ballot as Fifth President, after Fourth President Louise B. Dorr resigned, and she served from 1905 to 1907. She was elected Seventh President at the Philadelphia Biennial in 1911 and was re-elected at the Chicago Biennial in 1913, serving until 1915.



Mrs. Charles B. Kelsey was elected the Sixth President at the Memphis Biennial in 1907. Her term of office spanned the years from 1907 to 1911.

First President and one of the Founders, Mrs. Alice F. Uhl, Grand Rapids, Michigan, (1898-1901), was elected to office January 28, 1898. During her absence from the country, First Vice-President Blanche Ellis Starr conducted the first Board meeting and sent out the first literature. Mrs. Uhl called a Board meeting October 17-18 when the By-Laws and Constitution were adopted, four regional vice-presidents appointed, and four national committees created. The support of American music, composers, and artists was the keystone of the organization. The Federation emblem, designed by Mrs. John Leverett of Alton, Illinois, was accepted and the sale of the first pin announced April 19, 1901, at the second biennial (Cleveland). During Mrs. Uhl's term of office, on October 18, 1898, Mrs. Rose Fay Thomas was made honorary president of NFMFC, in honor of her achievement in bringing women's choral groups to the Columbian Exposition in 1893, the real beginning of the Federation. Of Mrs. Uhl, Rose Fay Thomas wrote in 1922: "... I gave my hearty support and my name, very gladly, to the Federation because I knew Mrs. Uhl very well. ... She more than justified my faith in her and organized it on such broad and judicious terms that it was afterwards able to be built up, on her foundation, to the present magnificent organization. ... I could never have done what she and her successors have accomplished and have always been glad that I remained in the background as a mere honorary officer and left the field open to them in their efficient management."

Second President and one of the Founders, Helen C. Webster, New York City (1901-1903), was a delegate at the Chicago Convention when NFMFC was founded. She was a Charter member, one of the signers of the Articles of Incorporation, and former Director of the Northern Middle Section. In 1899 at the St. Louis Biennial she was elected First National Vice-President and in 1901 at the Cleveland Biennial she became President. She raised standards of the club, created a climate of cooperation, pioneered in bringing new clubs into the Federation, and made the organization co-educational by repealing the by-laws clause which stated "clubs to be officered by women only."

Third President and one of the Founders, Mrs. Helen Storer Collins, Akron, Ohio (1903-1905), was elected President at the Rochester Biennial in May, 1903. She had attended the World's Fair Congress of Music Clubs, attended the 1898 organization meeting in Chicago, became a Charter Member and a Director. Her administration was devoted to organization of clubs, with 125 federated during that time.

Fourth President and one of the Founders, Mrs. Louise B. Dorr of Minnesota and New York City (not pictured), was elected President at the Denver Biennial in 1905. She had signed the Articles of Incorporation. After three weeks she resigned to devote her time to organizing and managing the Federation's Artists Bureau. Mrs. Leila B. Kinney (fifth and seventh president) served out Mrs. Dorr's term in which a Choral Society, a Symphony Orchestra (men and women), a Student Section, a Loan Fund, Artists Concerts, and Reciprocity Concerts came into being.

Fifth and Seventh President, Mrs. Leila B. Kinney, Denver, Colorado (1905-1907, 1911-1915), was elected President by mail ballot in 1905 to complete Mrs. Dorr's term. She served for two years (see above). And then again in 1911 in Philadelphia she became the Seventh President with re-election in Chicago in 1913. In her administration the *Musical Monitor* was inaugurated, American Music Department was organized with prizes given to American Composers, Young Artists contests were launched, the Artists Bureau was established, and the Endowment Fund was begun.

Sixth President, Mrs. Charles B. Kelsey, Grand Rapids, Michigan (1907-1911), became President at Memphis in May, 1907. Extension of the Federation was her particular forte and she doubled the number of clubs and appointed a Vice-President in every state. Library Extension, Program Exchange, Public School Music, giving the first award for American Compositions and the first all-American song program, establishing international contact by attending London and British Societies of Musicians, presiding over the Grand Rapids Biennial in 1909 and the Philadelphia Biennial in 1911—these were the highlights of her regime.



Mrs. Albert J. Ochsner (Marion Mitchell) became the Eighth President at the Los Angeles Biennial in 1915 and she was re-elected at the Birmingham Biennial in 1917, serving until 1919.

National Board Members at Los Angeles Biennial in June, 1915. Left to Right: Front Row, first Mrs. Frances Elliott Clark, third Mrs. John Leverett, fourth Mrs. Julius Eugene Kinney; Second Row, first Mrs. George Hail, fifth Mrs. Abbie Norton Jamison, sixth Mrs. William Arms Fisher; Back Row, second Mrs. Albert J. Ochsner. Mrs. A. A. Coult, Historian, sent this photo. Do you recognize others?

Eighth President, Mrs. Albert Ochsner, Chicago, Illinois (1915-1919), was elected at the Los Angeles Biennial in 1915 and re-elected in Birmingham in 1917. During her administration State Federations were inaugurated with 21 states organizing. Young Artist contests were developed, amphitheatre seats at Peterboro, New Hampshire, were built and presented by the Federation to the Colony. The MacDowell League was organized. The Federation contributed much to recreation for World War soldiers through music. Life Memberships were enrolled, Artist and Individual Memberships were endorsed, and Young Artist winners were first awarded cash prizes of \$150, with Mrs. Ochsner volunteering the first prize in perpetuity, the Edward MacDowell prize for Piano.

Ninth President, Mrs. Gertrude Penfield Seiberling, Ohio (1919-1921), was elected at the Peterboro, New Hampshire Biennial. She inaugurated the Junior Club movement and a guide and course of study for Junior meetings. She added a Public School Music committee to the Educational department. The number of



Mrs. Frank A. Seiberling (Gertrude F. Penfield) was elected Ninth President at the Peterboro, New Hampshire Biennial in 1919, and she served until 1921.

affiliated clubs increased from 400 to 4000 and District Presidents to 15. Twenty-one new State Federations were affiliated with National. In 1923, no longer president but serving on the Board, Mrs. Seiberling originated the "Course of Study in Music Understanding." The Collect of today came from ritual prepared by Mrs. Seiberling.

Tenth President Mrs. John F. Lyons, Fort Worth, Texas (1921-1925), was elected at the Tri-City (Davenport, Moline, Rock Island) Biennial in 1921, and again at the Asheville, North Carolina, Biennial in 1923. Membership nearly doubled; the *Federation Official Bulletin* was inaugurated in February, 1922; a national survey of Music Clubs was made in the interest of American artists and a 50-50 plan of engaging American concert talent was emphasized. The Junior Department was developed with contests initiated. In 1923 at the Asheville Biennial, the Past Presidents Assembly was started, with 123 signing the charter. Young Artist winners were offered cash prizes through



Mrs. John F. Lyons (Lucile M.) became Tenth President at the Davenport, Moline, Rock Island Biennial in 1921, and she served until 1925.

Past Presidents Assembly and other donors. The first extension prize was offered to the state making the largest gains in clubs federated during the biennium.

Eleventh President, Mrs. Edgar Stillman Kelley, Oxford, Ohio (1925-1929), was elected at the Portland, Oregon, Biennial in 1925. She inaugurated two National Directories, *Junior Bulletin*, *Church Music Bulletin*, National Council of State and District Presidents, and "Children's Crusade" for MacDowell Memorial. She presided over the Chicago Biennial in 1927, the "Singing Biennial" where the Federation Hymn was sung for the first time (words by Irena Foreman Williams,

music arranged by Peter Lutkin to the 1823 tune "Cologne" of the Protestant Episcopal hymnal).



Mrs. Edgar Stillman Kelley (Jessie Gregg) Eleventh President, elected at Portland, Oregon Biennial in 1925, served until 1929.

Twelfth President, Mrs. Ruth Haller Ottaway, Port Huron, Michigan, (1929-1933), was elected at Boston Biennial. She served during the depression years. She combined *Official Bulletin*, *Church Music Bulletin*, *Junior Bulletin* into *Music Clubs Magazine*. Young Artist contest winners appeared with the New York Symphony Orchestra. College music was emphasized. Federation commissioned John Powell to write symphony, (premiered at Biennial in Detroit in 1947).



Twelfth President, Mrs. Elmer James Ottaway (Ruth)



Thirteenth President, Mrs. John Alexander Jardine (Agnes)

Thirteenth President, Mrs. Agnes Bishop Jardine, Fargo, North Dakota (1933-1937), was elected at the Minneapolis Biennial. During her term, the Young Artist placement bureau was established. Folk Music contests were begun. There were three coast-to-coast Federation broadcasts. A new system of business administration was started. Establishment and maintenance of National Headquarters office resulted in systematic distribution of Federation literature and up-to-date lists. Junior division membership surpassed the Senior. Student division was established for 18-25 year olds (now 16-25).

Fourteenth President, Mrs. Julia Fuqua Ober, Norfolk, Virginia (1937-1941), was elected at the Indianapolis Biennial. The sacred music festival at Baltimore biennial was participated in by 750 Catholics, Jews, Protestants. A professional parliamentarian was selected and Roberts' Rules of Order used. New constitution and by-laws were adopted, and a legal representative was appointed. A national chorus presented an All-American program at the 1939 biennial with Young Artist winners as soloists. Edgar Stillman Kelley Scholarship fund was inaugurated. A violin contest with cash award was arranged. At a meeting in 1938 the National Music Council was formed with Mrs. Ober as Vice-President and Founder and the Federation a Charter member. Student and Junior Collects were compiled by Mrs. Thomas J. Cole of Amory, Mississippi, and adopted by National Board of Directors. A study was conducted of status of music supervisors, music study courses, credits, teaching aids in state departments of education and schools and colleges. "Federation Day" was held at World's Fair in New York in 1939. At the 1941 Biennial in Los Angeles, awards to composers and musicians in motion picture field were given.



Fourteenth President, Mrs. Julia Fuqua Ober



Fifteenth President, Mrs. Guy Patterson Gannett (Anne)

Fifteenth President, Mrs. Anne MacComber Gannett, Portland, Maine (1941-1947), was elected at the 1941 Biennial in Los Angeles and served the longest continuous time in office. During the war 2,500,000 articles of music equipment were provided for the American armed services. The 1943 biennial held during Music Week featured Young Artist auditions. A Festival of the Air, carried on four major networks, featured the world premiere of two Federation winning American compositions. Contacts were made in South America. Regional conferences were instituted. Music in Hospitals was begun. Federation Weekend at Chautauqua, New York, was established. The name of Edward MacDowell was promoted for Hall of Fame. The White Breakfast, originated by Marie Morrissey Keith, was held at the Biennials. Foundation for advancement of music was established. Three partial scholarships for high school students to Interlochen Music Camp, Michigan, were provided. Three partial scholarships in strings were given to Berkshire Music Center, Tanglewood, Massachusetts. Restoration of Nathaniel Hawthorne's home, the Little Red House, for the use of the Boston Symphony Orchestra, was undertaken as a National Federation project.

January-February, 1960

Sixteenth President, Mrs. Marie Morrissey Keith, Chicago, Illinois (1947-1951), was elected at Detroit Biennial in 1947 and again in Dallas in 1949. Hymn-of-the-Month was inaugurated. International Music Relations committee was expanded into full department. "Musical Packages to Europe" were given. Canadian Federation of Music Clubs was organized and received its Charter and By-Laws. The Inter-American Music Conference was held in Miami in 1951. The Little Red House was dedicated and presented as a gift to Berkshire Music Center, completing the project started in the preceding administration. Business office was established in New York City. The size and contents of *Music Clubs Magazine* were changed. Voting machines were used at 1949 biennial. The largest budget ever adopted was in 1949. More than 1175 new and reinstated clubs were added to the Federation.

During Mrs. Keith's administration, the first president's citation was awarded. Student and Junior scholarships were augmented. Dues were raised from 20 cents to 50 cents for Senior members. Historical data were placed in Federation archives in the Library of Congress. The first President's Manual was produced.



Sixteenth President, Mrs. Royden James Keith (Marie)



Seventeenth President, Mrs. Ada Holding Miller

Seventeenth President, Mrs. Ada Holding Miller (1951-1955), was elected at the Salt Lake City Biennial. She is credited with first mobilizing the Federation in support of the Kefauver-Celler Bill repealing the copyright law which exempted owners of coin-operated machines from paying copyright owners for public performances of their work. In response to her recommendation the Young Composers Contest Awards, previously \$300, were raised to \$500. Paul Creston was commissioned to compose a symphonic work for performance at the Biennial in Miami. Another service to American music was the circularization of a list of orchestral works and string ensembles by American composers to orchestras. In 1952, the Federation spearheaded a nation-wide drive for birthday gift funds for Mrs. Edward MacDowell to be used for the upkeep of the MacDowell Colony; and, of the \$40,000 raised from donors, \$12,000 came from federated club members. There was increased use of the existing scholarships; new scholarships covered composition study, the Marie Morrissey Keith \$250 scholarship, the Biennial Award of \$500; partial scholarships were given to Berkshire Music Center, Aspen Institute, and others. The international music relations program was further developed

when Mrs. C. Arthur Bullock translated the program of the UN into understandable terms for club programming. Several important new publications were issued during her presidency; a compilation of American compositions covering practically all major categories to assist clubs in participation in a Parade of American Music, Master Yearbook, new Junior Handbook. In 1954, the Senior and Junior club magazines were separated, and the title *Junior Keynotes* came into being, named by the B Sharp Club of Elgin, Illinois, winner of the title contest. Funds for travel were allocated to Regional Vice-Presidents. A Headquarters Committee was appointed. In 1951, a managerial contract was given to supplement the traditional \$1000 Young Artist Auditions award.



Eighteenth President, Mrs. Ronald Arthur Dougan (Vera)

Eighteenth President, Mrs. Ronald A. Dougan, Beloit, Wisconsin (1955-1959), was elected at the Miami Biennial. She instituted workshops at National, State, and Regional meetings to educate the membership on the scope and variety of Federation work. An Orientation brochure was published, prepared by Mrs. R. E. Wendland and Mrs. Royden J. Keith. A reorganization committee was appointed. By-laws were rewritten to include an increase in dues. The Crusade for Strings was initiated with awards of merit in five categories; and during her term of office, 40 states enlisted in the campaign and over 400 awards were given. Parade of American Music, initiated in the previous administration, was made an annual February event, and two-thirds of the nation's governors proclaimed February American Music Month. Peter Mennin was commissioned to compose a symphonic work for the Columbus Biennial and Lukas Foss was commissioned for 1959. Young Composers Contests were continued and five new composition scholarships were added. Junior Composition Contests brought 150 entries in 1958. The President served on the committee to nominate 10 American concert artists for the Ford Foundation grants and also served on the American Music Center's commissioning series committee to set up a three-year program. Profiles of Composers were started in *Music Clubs Magazine*. A \$1000 award was inaugurated for the individual or musical ensemble achieving the most for American music abroad. Mrs. Annabel Morris Buchanan was appointed as the Federation's Folk Music Archivist. The President appeared before congressional committees on

the granting of a congressional charter for the National Music Council and on passage of a Juke Box Bill, the bill for a cultural Arts Center in Washington (passed), repeal of the Cabaret Tax and 10% tax on musical instruments, the Music Postage Bill (passed), repeal of the 10% admission tax (passed). The Federation also supported the Broyhill Bill for recognizing an official version of "The Star-Spangled Banner" as the National Anthem. Co-sponsorship of National Music Week with the American Music Conference was undertaken in 1958 with Mrs. Dougan as chairman, and in 1959 the Federation was sole sponsor. Year-around scholarships were increased to 14, summer scholarships to 18 (in Biennial years 42). Junior Festivals increased to 25,000 entrants annually. In the Young Artist Auditions, an additional \$1000 award was given for woman's and man's voice instead of the single voice award. Artist Presentation Committee was formed to secure engagements for Young Artist winners. Opera advanced to stature of a full department headed by Miss Quaintance Eaton. Music distributed overseas totalled 8410 pieces. United Nations Observer, Mrs. E. A. Sullivan, was accredited as a Representative, and the Federation became the only strictly cultural organization so honored. Funds were raised for the Louis Braille Music Institute during Blind Month, and the Federation cooperated with many other organizations. Junior and Student Past Presidents Assembly was created. Vocational Guidance committee was inaugurated with Howard Hanson chairman. The Federation assisted the Music Committee of President Eisenhower's People to People program (of which Mrs. Dougan was a member) by providing lodging and some meals for the Munster University Choir of West Germany when they were on tour here.



Nineteenth President, Mrs. C. Arthur Bullock (Dorothy)

Nineteenth President, Mrs. C. Arthur Bullock, Canton, Pennsylvania (1959-) was elected at the San Diego Biennial. And the history of her administration is in the process of unfolding, with the establishment of new Headquarters in Chicago as one of the early entries.

So our "beginnings" have spanned 62 years of continuous and continuing accomplishment, with the strengths of each accruing to the strengths of all, and with the best "always yet to be".

- (Ed. Note: Your editor in trying to depict 62 years of history regrets having to translate so much vital information into so few words.)

Walls of Music in our new home

THROUGH a cultural osmosis of years, the walls of the Fine Arts Building have turned into music, withstanding the passing of the Victorian era and the modern encroachment of tall pillars of stone and steel, and attesting to the motto on the inside entrances:

All passes—art alone endures

And through the years less audible and equally creative influences of the fine arts community—the sculptors, painters, actors, writers, illustrators, etchers, gold and silversmiths, carvers, decorators, publishers of special editions, teachers of elocution and expression and drama, dealers in antiques, sellers of pictures, pianos, books, porcelains, fine furniture, laces and linens—all have made their imprint.

The same year the National Federation of Music Clubs was founded a half block away, 1898, the Fine Arts Building was opened by the Studebaker Brothers after Charles H. Curtiss had originated the idea. Musicians had for some reason been excluded from the Ayer Building—a fine arts center at Monroe and State streets before the great Chicago fire of 1871—so they were particularly welcomed in the Fine Arts Building.

The present Studebaker Theater in the Fine Arts Building started life as an auditorium for musicals and illustrated lectures. It was opened with a concert by Madame Bloomfield-Zeisler, pianist, accom-

panied by members of the Theodore Thomas orchestra. Later in the same hall came Burton Holmes lectures. The Studebaker was converted in 1899 for Henry W. Savage's "Grand Opera in English." For two years the Castle Square Opera Company played. Here too Nazimova and the Russian players appeared; the operas and plays of George Ade were presented; the Ben Greet players were seen in Shakespeare, light opera, romantic drama; Sarah Bernhardt gave her farewells here.

A volume about the Fine Arts Building printed around 1900 said in true prophecy "The building occupies a frontage on Michigan Boulevard, the city's finest and most exclusive thoroughfare—destined, it is the belief of most Chicagoans, to be, when the ambitions of its most prominent citizens are realized, perhaps the most beautiful avenue in the world."

And a young Oak Park architect, Frank Lloyd Wright, designed the interior of a bookstore in the Fine Arts Building, with the dominating straight functional lines which he later made famous.

Then to the Fine Arts Building came the Little Theater, which Emmett Dedmon in his book "Fabulous Chicago" calls the first little theater in America. He states that its credo was "create your own theater with the talent at hand". And he goes on to say that Lawrence Langer visited this theater



group and took from it the idea for the Washington Square Players that evolved into the American Theater Guild.

In the Fine Arts Building Arthur W. D. Denslow and collaborator Frank Baum created "The Wizard of Oz". And here too Hobart Chatfield-Taylor with Slason Thompson founded a literary magazine called *America* which published for the first time Eugene Field's "Little Boy Blue".

And Theodore Dreiser, an installment collector for a furniture company, was reading the column of Eugene Field and realizing he wanted to write.

These memories, these great minds, the voices, and musical notes have permeated the vaulted corridors, the mullioned glass, the beautifully aged murals, the studio walls, even the tenth floor concrete urn which was built with the building and still stands tall and proud under the skylight.

The walls are made of music in our new home. And the new and young of today, the dedicated and earnest, the small hands carrying big instrument cases, the throats and hearts carrying voices which are heavy to carry, these come and go in the corridors today and make our new home a happy home—a place where the National Federation of Music Clubs should be.



ALUTING

The National Federation on its return to Chicago, the city of its founding, 62 years ago.

It is a pleasure to send warmest congratulations to the National Federation of Music Clubs on its 62nd birthday.

The Federation of Music Clubs under a series of dynamic presidents has for over a half century made distinguished contributions to music in the United States. Through its Young Artists program it has given opportunities to many gifted young performers who have gone on to success on the concert stage. It has consistently fostered American music and supported the American composer. Through its international program it has brought aid in rehabilitating musical organizations abroad in the postwar period, and is today using the power of music for the promotion of good will among the nations of the world.

The Federation has performed valuable service in the fields of composition, performance, and education; in fact wherever music has touched the community. May its devoted labors be crowned with continuing and increasing success in the years ahead.

**Howard Hanson, Director
Eastman School of Music**

♦ ♦ ♦

It is a pleasure to welcome back to the city of its birth the National Federation of Music Clubs.

Chicago has made remarkable strides forward as the cultural community of all of our dreams, and it is a splendid sign that an organization dedicated to the furtherance of music in America has chosen to again make its home in Chicago.

Lyric Opera joins countless Chicagoans in saluting the Federation's 62 years of service to the cause of music and musicians.

**Carol Fox
General Manager
Lyric Opera of Chicago**

♦ ♦ ♦

Those of us who are interested in music education are greatly indebted to the National Federation of Music Clubs for their untiring efforts to promote music in our country. It would be impossible to enumerate the many projects which the Federation has sponsored and developed during the past 62 years. "Grass roots" activity of this kind is one of the reasons why there has been a growth in music interest during the past several decades.

The music educators throughout the nation appreciate the support of the Federation and its many members.

**Karl D. Ernst, President
Music Educators
National Conference**

♦ ♦ ♦

It is my privilege to extend to the members of the National Federation of Music Clubs my congratulations on a fine record of achievement and my sincere best wishes for the future.

You can well be proud of your accomplishments during 62 years of organizational existence, and I hope you will continue your valuable cultural service to the community. Welcome back to Illinois and the city of Chicago!

**William G. Stratton, Governor,
State of Illinois**

♦ ♦ ♦

I welcome this opportunity to express our Society's admiration for the great work the National Federation of Music Clubs is doing in the promotion of American music.

As a performing rights Society, ASCAP's chief function is the licensing of its members' performing rights, but as a growing and progressive organization, the Society is vitally interested in the encouragement of young American talent. It is particularly for your work in this field that we regard the Federation so highly. Your nation-wide competitions and awards to young music people have uncovered many outstanding music talents which otherwise might have never been brought to public attention.

In a sense, the National Federation of Music Clubs gave ASCAP one of its most distinguished presidents. Many years ago, this gentleman entered an orchestral work entitled "The Siren Song" in a Federation competition. Needless to say, I would not be telling this story if "The Siren Song" had not won first place award in the 1913 competition. The writer's name was, of course, Deems Taylor. The Federation award encouraged him to continue his illustrious career. A director of the Society since 1933, he served as our president from 1942-48.

Representing some 6,400 creators of music and their publishers, we in ASCAP salute the Federation in its 62nd year, and pledge our continued interest and cooperation.

**Stanley Adams, President
American Society of Composers,
Authors and Publishers**

The tireless efforts of the Officers and Members of the National Federation of Music Clubs have been of inestimable value in building the musical culture of the United States. The scope and variety of their program has covered many facets of musical appreciation and music education and it is a vital and ever-expanding force which is constantly widening its fields of influence.

The great interest the Federation has shown in the National Music Camp is deeply appreciated and their scholarship program at the Camp—both through the National Organization and State and local groups—has enriched the lives of many, many talented and ambitious young Americans.

**Joseph E. Maddy, President
National Music Camp**

♦ ♦ ♦

The National Federation of Music Clubs has been one of the most beneficial influences in promoting the welfare of music in the United States. The Society for the Publication of American Music, Inc. looks to the Federation to continue its outstanding work in spreading the love of all kinds of good music.

**Richard Korn, President
Society for the Publication
of American Music Inc.**

♦ ♦ ♦

On the entrance archway of this building, these words are inscribed, "All Passes—Art Alone Endures". Dedicated to this principle, we sincerely welcome the National Federation of Music Clubs to their new headquarters.

**Leo J. Donovan, Manager
Fine Arts Building**

♦ ♦ ♦

The Illinois Opera Guild salutes the National Federation of Music Clubs and their President, Mrs. C. Arthur Bullock, in their 62 years of organization and contribution to music in our great United States. What an honor to have their permanent headquarters moving back to the City of Chicago. The Chicago music horizon grows greater and brighter every year. Let us continue to reciprocate our efforts in behalf of young artists and their aspirations.

**Kathryn Flanner, President
The Illinois Opera Guild**

Music Clubs Magazine

The National Federation of Music Clubs is second to none in its role as a staunch champion of the American composer and American music. The Federation, by its many and varied and far-flung activities, adds luster and distinction to the musical culture of America. The American Music Center is happy indeed to be associated with the Federation in just one more of its distinguished projects, the Parade of American Music. May I offer my personal greetings to the members of the Federation upon this occasion and tell you that it has been my pleasure to work with the officers of the Federation and to count them as my personal friends and colleagues.

**Ray Green, Executive Secretary
American Music Center**

The National Music Council congratulates the National Federation of Music Clubs on its splendid activities for the advancement of music in the United States during the past 62 years, and wishes it every success in the continuance of these activities for many years to come. The National Federation of Music Clubs is the largest member organization of the National Music Council, and it was indeed through the action of the President of the Federation in 1939 in forming an Organizing Committee that the National Music Council came into being.

The National Music Council is grateful for the valuable assistance which the Federation has always given it since its foundation . . . and the Council has been fortunate in having as its First Vice-President, ever since that time, the President of the National Federation of Music Clubs.

**Edwin Hughes, Executive Secretary,
National Music Council**

On behalf of more than a quarter million of professional musicians in the United States and Canada it is my pleasure and privilege as President of the American Federation of Musicians to extend best wishes to the National Federation of Music Clubs on the occasion of the return of its permanent headquarters to the City of Chicago.

We are happy to recall that during the 62 years of the life of your Federation, our own musicians' union has existed side by side, pursuing many of the same aims and purposes for American music and musicians.

We are especially grateful to your organization for its unflagging support of our continuing efforts before the Congress of the United States to remove the job-detering 20 per cent entertainment tax. With your cooperation our relief bill has passed the House for the fourth time and we are

optimistic that our goal will be achieved in the Senate during the upcoming session. We also wish to express our sincere thanks for the Federation's contributing to the success of our First Annual String Congress at Greenleaf Lake, Oklahoma, which will be repeated this year at the International University at San German, Puerto Rico.

**Herman Kenin, President
American Federation of Musicians
of the United States and Canada
AFL-CIO**

Sigma Alpha Iota is privileged to extend warmest wishes to the National Federation of Music Clubs by way of this commemorative issue of MUSIC CLUBS MAGAZINE. The fraternity's thirty-two thousand members join our National Executive Board in grateful commendation of the Federation for sixty-two years of consistent accomplishment in the best interests of the profession and in the genuine hope that 1960 will herald an era of even greater achievement in the realization of Federation ideals and goals.

**Jeannette Kirk, National President
Sigma Alpha Iota**

Delta Omicron an organization particularly concerned with music in the conservatories, colleges and universities is aware of the great encouragement constantly given to youth in their musical efforts by the National Federation of Music Clubs' extensive program of awards and scholarships. Upon such endeavors Delta Omicron heartily congratulates the National Federation of Music Clubs.

**Roxine Beard Petzold, National
President, Delta Omicron**

Mu Phi Epsilon, national music sorority, welcomes this opportunity as an associate member, to congratulate the National Federation of Music Clubs now in its 62nd year, on its continued contributions to the field of music which have given it a deservedly high place in American musical life. From the long and impressive list of its achievements, its encouragement of the young artist and composer deserve especially high praise and commendation.

It is the sincere hope of Mu Phi Epsilon that the future may hold still greater fulfillment and realization of more goals for this outstanding musical organization.

**Rosalie V. Speciale, National
President, Mu Phi Epsilon**

Congratulations to the National Federation of Music Clubs for 62 years of excellent work and outstanding ac-

complishment. The Federation has long filled the gap between the professional field and the non-musician by coordinating the efforts of thousands of dedicated clubs in the interest of promoting music throughout America. Congratulations also upon moving back to the city of your birth.

May the future be as bright and productive as the past!

**Archie N. Jones, President
Phi Mu Alpha Sinfonia
Fraternity of America**

The Moravian Music Foundation and I wish to extend heartiest congratulations to the National Federation of Music Clubs on the occasion of its establishing permanent headquarters in Chicago. We appreciate the joy which the Federation must feel on "returning home" to the city of its origin. We trust that the next three-score years will be as fruitful as those which have just ended, and that the re-establishment in Chicago will be symbolic of the Federation's vitality in seeking new challenges for the betterment of music in our country.

At the same time we are moved to express to all members of the National Federation of Music Clubs our great gratitude for all that they have done, individually and collectively, toward the greater appreciation of music in America.

**Donald M. McCorkle, Director
The Moravian Music Foundation**

The knowledge that the National Federation of Music Clubs is now 62 years old, impresses me again with my own advanced age since I am one year older than the Federation. During these three scores years and two, we have seen tremendous growth of interest in music nationwide, in which no other organization has done more, if as much as the Federation in fostering. The Federation's influence upon my own musical career and upon that of my pupils and colleagues has been incalculable.

**Irl Allison, Founder-President
National Guild of Piano Teachers**

There has never been a period in our history when the need for strong motivation and leadership, particularly in the arts, has been greater. Evaluation of our educational needs for today and for tomorrow indicates the ever increasing need for greater emphasis upon those values which are the most permanent, indestructible, and universal, and which are a vital part of our living heritage, the values of the mind and of the spirit

(Continued on page 16)

Changing of the Guard

FUTURE history of this time in the Federation may well say: In the fast-moving world of 1960 the NFMFC returned to the land of its birth and settled Headquarters a scant half block from the very site of the first Federation meeting in January, 1898. Such a move means a Changing of the Guard—with new personnel committed to encompass the growth of all-that-went-before and to serve in making Headquarters a continuing core of Federation business, a channel of information, a unifying center of hospitality and friendship. To this platform the first two of the new guard dedicate themselves.

New Administrative Director, Lois Winterberg, brings to the Federation a 20-year background in newspaper, promotion, magazine and book work. She has served as President of the Women's Advertising Club of Chicago and is currently on the Board of Directors of the Evanston Zonta Club. Listed in *Who's Who of American Women*, Miss Winterberg has a B.S. degree in Journalism from the University of Illinois and a M.S. degree in Journalism from Northwestern University. She studied piano in her youth; sang for four years in the Women's Glee Club at the University of Illinois; has taken special studies in art, sculpture, semantics, social science. Her interests include travel, which has taken her to Europe, Canada, Alaska, and most of the United States; photography; reading; meeting people. She is a life member of the Art Institute of Chicago and lives in the suburb of Evanston, Illinois.

New Administrative Assistant, Christine Reynolds, like the Federation, returned to the state of her birth in 1958 after 16 years of professional application in Virginia, Colorado and California—where she added to her experience in payroll, fiscal, research, personnel and accounting fields. Attesting to her interest in people, she was a salesman and broker in real estate in southern California for a period. She attended Ohio University in Athens, Ohio for two years, concentrating on Business Administration, Economics, Psychology and Philosophy. She is a member of the Art Institute of Chicago and is particularly interested in reading, hi-fi, miniature



and movie photography, travel and swimming. She lives in one of Chicago's famous Mies van der Rohe "glass houses."

Saluting

(Continued from page 15)

which the humanities and the arts best exemplify. In its steady effort through the years to further the cause of music in America, the National Federation of Music Clubs will continue to be a leading and influential force.

**LaVahn Maesch, President
Music Teachers National
Association, Inc.**

CAPTIONS FOR PICTURES ON PAGE 17

1. Mrs. Royden J. Keith, Chicago, Luncheon Chairman; National President Mrs. C. Arthur Bullock; and Mrs. Ronald A. Dougan, immediate past President, are seen at Speaker's Table, Gold Room, Pick-Congress Hotel, Chicago, Thursday, January 21, 1960.

2. Present at Press Brunch on Wednesday were Mrs. Blant Burford, chairman of Public Relations department, and Philip Maxwell, Chicago Tribune, recipient of first Presidential Citation given by NFMFC.

3. Three regional vice presidents confer with Student Adviser at Gala Luncheon. Left to right, Mrs. Frank A. Vought, Southeastern region; Mrs. Charles Pardee, Central region; Mrs. Harry A. Combs, Student Adviser; Mrs. Doris Albee Humphrey, Northeastern region.

4. Seen at the Luncheon are, left to right; Mrs. Hazel Post Gillette, Chairman of State and District President's Council; Mrs. Frank Freeto, Treasurer; Mrs. Clifton J. Muir, Vice President; Mrs. Frederik Marin, Recording Secretary.

5. Editorial consultation at Headquarters on Opening Day. Left to right, Mrs. Ronald A. Dougan, Chairman of Editorial Board; Lois Winterberg, Administrative Director of Headquarters and Editor of Music Clubs Magazine; Quaintance Eaton, member of Editorial Board.

6. At front door of Headquarters, Mrs. Paul Benzinger, Junior Counselor, is being greeted by Mrs. Harold Moran, President, Musicians Club of Women, hostess club in 1898 and 1960; and by Miss Jessie Weiler, President of Illinois Federation.

7. Miss Marie Burdette, Student Auditions Chairman, and Mrs. Bernon L. Venman, Artist Presentation Chairman, admire display of photographs in reception room at Headquarters.

8. Dr. Joseph L. Maddy, Founder and Director of famed National Music Camp at Interlochen, Michigan, points with pride to the location of official NFMFC Headquarters. Looking on are Mrs. Charles Pardee and Mrs. Henry L. Porter, who spent many pre-Opening hours in making Suite 900 the warm, hospitable Federation Headquarters which visitors saw on Opening Day.

9. Miss Lois Winterberg, Administrative Director, third from left, and Miss Christine Reynolds, extreme left, are shown with a group of Federation members and friends who attended Open House.



6



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Grand Opening

JANUARY 21st, 1960



5

See Captions on Page 16



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Hands Across the SEAS

"I HAVE sat in silence, thinking how true it is that music can bring mutual understanding among the peoples of all nations, and thus help ease world tensions." These were the words of His Excellency, Don Jose de Liquerica, Ambassador from Spain to the United Nations. He was speaking on the Federation's Hands Across the Seas broadcast on New York's municipal station, WNYC, on the 14th annual observance of United Nations Day, October 24, 1959.

This broadcast, arranged by Mrs. Edwin A. Sullivan, the Federation's representative to the U. N., was taped for presentation overseas.

Long-time Federation member Dr. Herman Neuman, music director of WNYC, was master of ceremonies, and Mrs. Sullivan presented His Excellency Don Jose and our National President, Mrs. C. Arthur Bullock. Artists presented were: Diane Steiner, violinist and 1959 Federation Young Artist winner; Camille Budarz, pianist and winner of the first American Paderewski prize in spring, 1959; and two artists from the Philadelphia Lyric Opera Company, Diana Delmonte, lyric soprano, and Gino Dante, dramatic tenor.

Ambassador Liquerica in his brief address stressed the importance of music, particularly in the educational field. "How easily our sympathies can be led to one particular nation after our enthusiasm is

aroused by an artistic interpretation," his Excellency commented. "The Bolshoi dancers and young Van Cliburn were the true Ambassadors of the Russian and American peoples and Mr. Khrushchev and Mr. Nixon faced no problems in following them.

"The influence of music is so evident that everybody knows it reaches even the wildest animals. I remember an old magazine cartoon which showed fierce jungle animals in a menacing attitude, which was suddenly changed when the music of Paderewski reached their ears. If music can affect animals this much, it must work even better for humans.

"That is why I accepted with genuine delight the kind invitation of the National Federation of Music Clubs to address you on United Nations Day. I was asked to speak on the ideals and true meaning of the United Nations and the role music can play in promoting better understanding among the peoples of the world. The timing was perfect. Passions seem to have subsided and the leaders are ready to talk."

His Excellency added that as a result of the changed climate he has expressed the wishful thought that the Fourteenth Assembly might go down in history as the Assembly of Peace. Previous Assemblies in less propitious climates have contributed in considerable measure in stopping conflicts. He reminded his hearers, however, that there is still the difficult task ahead of continuing the search for material improvement of mankind as a basis on which to build spiritual growth. He had just listened, he said, to the United Nations Day concert of the New York Philharmonic Orchestra and Schola Cantorum. "Can you imagine a better way to lead humanity toward the good and

In the picture above, participants in the October 24 Hands Across the Seas Broadcast celebrating United Nations Day. From left to right, His Excellency Don Jose Felix de Liquerica, Ambassador from Spain to United Nations; Mrs. Edwin A. Sullivan, Federation Representative to United Nations; Mrs. C. Arthur Bullock, President NFMC; and Dr. Herman Neuman, music director, Station WNYC.

the beautiful things of life than through music?" he challenged. "Internal peace, which so many of us seek during a lifetime without ever reaching it, is frequently achieved—if only for a precious moment—when we listen to music. That is why I say **Let the voice of the spirit talk the international language of music and encourage the youth of the world to follow the roads of permanent and positive understanding and, under God's guidance, form a universal orchestra which will sing the greatness of a peaceful and united world.**"

Mrs. Bullock expressed the Federation's pleasure in saluting United Nations Day and voiced her gratitude to the radio station, Dr. Neuman, Mrs. Sullivan, the speakers, and the artists, for making this possible. She said the Federation's 600,000 members are using music to strengthen cultural diplomacy and to promote understanding, friendship, and goodwill among nations and peoples of diversified racial and cultural backgrounds.

She then summarized some of the projects that have served these ends: support for President Eisenhower's People to People Program; personal hospitality to cultural ambassadors coming to the United



Left to right, Orin Lehmann, accompanist; Dr. Otto Herz, accompanist; Camille Budarz, pianist; His Excellency Don Jose Felix de Liquerica; Diane Steiner, violinist; Gino Dante, tenor; and Diana Delmonte, soprano.

States under that program; presentation of nationality programs featuring not only the music but also the foods of various nations, followed by discussions of the national customs, traditions, and cultures of the various countries.

The Federation also helped to restore the musical life of Europe and the Near and Far East after the war. This project involved, among other Federation enterprises, assistance in the restoration of the Festspielhaus in Bayreuth. Thousands of dollars worth of music and musical instruments have been furnished to symphony orchestras, music schools, and libraries in many countries, she said. Also many Federation award and scholarship winners have voiced the goodwill of the United States during their years of study or their tours abroad.

"The National Federation of Music Clubs invites you to share the use of music as an instrument for unified appreciation of beauty and gracious under-

standing among peoples," Mrs. Bullock said in conclusion.

Diane Steiner

Miss Steiner, who won many awards before achieving the National Federation's Young Artist award, was the first of the afternoon's artists to be heard. She was heard in Ravel's "Tzigane," with Dr. Otto Herz at the piano. Miss Steiner made her debut as a soloist with an orchestra at nine, when she won one of the New York Philharmonic's Young People's Concerts auditions. Since that time, she has again appeared with the Philharmonic, with the Philadelphia Orchestra as the result of winning competitions, and with the Chicago, National, Baltimore, and Miami Symphonies. She has also given many recitals.

Diana Delmonte, Gino Dante

Miss Delmonte, next on the program, sang an aria from Puccini's "Manon Lescaut," and Pestalozzi's "Ciribiribin," with much charm and an effective interpretation. Equally impressive was Mr. Dante, who sang the Puccini aria, "E Lucevan le Stella" from "Tosca," and a Neapolitan song, "O Solo Mio." Orin Lehmann was accompanist for both.

Camille Budarz

The final musical numbers were played by Miss Budarz . . . two compositions of Poland's fiercely nationalist composer, Chopin: his Etude, Opus No. 5, and a Mazurka, Opus 59, No. 2. Miss Budarz, who was a baby when Poland was invaded in August, 1939, has lived in the United States for practically her entire life. She is a graduate of the Juillard School of Music, and has recently been studying with Italy's foremost piano teacher, Arturo Benedetti-Michaelangeli. She has made two American tours and is well known to the radio and television public.

Her father and aunt, until the outbreak of World War II, were in the diplomatic service of Poland in the United States, with her aunt serving as secretary to the then Ambassador. Mrs. Bullock, in the course of her address, had remarked that Miss Budarz's appearance on the program was particularly appropriate, since it came on approximately the 10th anniversary of the refugee program through which displaced persons from European countries had found haven and justice in the United States.

So, another Hands Across the Seas program came into being and now is doing its important share overseas in uniting the many "worlds" of people through music.

NFMC—1960 FALL SESSION

for

National Board, National Chairmen, Committee
Council of District and State Presidents
Louisville, Kentucky

August 27-September 1, 1960

HEADQUARTERS: BROWN HOTEL

Hostess: Kentucky Federation of Music Clubs

Chairman: Mrs. Rutherford Hoppe

Special attraction: "The Stephen Foster Story"—
Musical Drama

How I Studied to Play like Franz Liszt

by
Jorge Bolet



MY MUSICAL impersonation of Franz Liszt in the new motion picture, *Song without End*, (The Story of Franz Liszt) was in a sense a most terrifying experience. To play as the greatest pianist who ever lived made me aware of my own limitations.

Naturally, I felt elated to have been the one selected for the task. But it also made me humble.

Those five weeks I spent in recording for the film, in attempting to feel as Liszt felt and to play as he played, were equal in musical benefit to me to five years of concertizing.

How did I prepare myself for this unique assignment? First, I read as much as possible about Liszt—his music, his life, his loves: Arthur Herve's *Franz Liszt*, J. C. Huneker's *Franz Liszt*, Ernest Newman's *The Man Liszt*, Sacheverell Sitwell's *Franz Liszt* and, published only last year in East Germany, a *Franz Liszt* by Hedwig Weilguny and Willy Handrick. No one book can capture a full essence of Liszt. How can one describe genius? Sitwell's book is perhaps the most informative.

We learn much of Liszt's style of playing from the writings of his contemporaries. The many lengthy quotes from such writings in the books I mention I read with particular interest. Too, he left a monumental legacy of teaching. In addition to his playing and composing, Liszt was one of the most prolific teachers in piano history, and thus handed down a great tradition. I, myself, had the good fortune to study in Vienna with Moriz Rosenthal, who had been a Liszt pupil. Frederic Lamond, Emil Sauer, Alexander Soloti, and Felix Weingartner are also among the many who worked with Liszt at one time or another.

Over a period of months, I read and absorbed much music to prepare for this most unique musical

impersonation. I spent hours, also, in Weimar at the Liszt Museum, which contains his manuscripts, his library, his music salon, his bedroom.

Liszt was a "big" pianist. He thought big, he played big . . . never in a miniature frame, always on a grandiose scale. Psychologically, I had to tell myself over and over during my five weeks of recording: "This is the greatest pianist ever! You must play big as he played big, you must think big as he thought big!"

In truth, I felt small, awed. Yet, in order to do the job, I could not permit myself to be cowed—for then I'd be lost; I'd not be true to the Liszt impersonation. I had to play with the complete freedom of Liszt, his devil-may-care attitude.

I had to think, too, of the particular dramatic scene. Was Liszt performing in a great opera house with a dazzling audience of emperors, dukes, duchesses, counts and countesses? In a ballroom? In an intimate salon? In this own studio? In the villa of his beloved Carolyne?

But even though these dramatic scenes imposed differences in the faithful reproduction of sound, I had to keep in mind that Liszt was at all times superbly himself, whether playing at the opera house or alone in his own studio. Even when he played the compositions of others—Beethoven, Chopin or Schumann—he was Liszt.

It was indeed a challenge to attempt to play as the greatest pianist in history played. I also had to keep in mind that everything I played was recorded on three separate stereophonic tracks and that I would hear the playback coming from a cinemascope screen through three gigantic speakers. Every flaw was magnified a hundredfold. It seemed to me that if I as much looked at a note, it sounded! The most minute flaw meant a retake.

As much as Byron represents the Romantic Epoch, so does Liszt. He led the most colorful life of any of the great composers, a fiery and tempestuous life. He

In picture above, from left to right, Dirk Bogarde, who plays part of Franz Liszt; Capucine (Princess Carolyne Sayn-Wittgenstein); and author-pianist Jorge Bolet, who musically impersonates Franz Liszt in *Song without End*.

was, in every sense of the word, a passionate man—in his approach to music, to life, and to the women in his life.

A child prodigy, he was already famous at the age of 12. At 17, he had his first serious love affair with Caroline de Saint-Cricq, a girl of 16. When her father broke up the liaison, Liszt entered a state of depression that endured for two years. He thought too, at that time, of entering the church.

This was Liszt, the boy. And in many ways it was Liszt, the man. The pattern scarcely changed. Of the many women in his life, the most important were Countess Marie D'Agoult and Princess Carolyne Sayn-Wittgenstein, a Russian-Polish aristocrat. Liszt's affair with Marie endured from 1833 to 1844, when he finally broke away from her. The beautiful Princess Carolyne, whom he met not long afterward, was apparently the great love of his life. Liszt lived with her in Weimar and, under her influence, he entered a more productive period than ever before, particularly as a composer. It is to Carolyne that Liszt dedicated "Liebestraum."



Actor Dirk Bogarde and Concert Pianist Jorge Bolet, dramatic and music impersonators of Franz Liszt, respectively.

The two wanted to marry. However, it appears that Carolyne's husband, from whom she was separated, repeatedly refused to grant her a divorce. Not until 1861, when Liszt was 50, did the lovers think that finally the way had been cleared for them to marry. But at the last minute, the Vatican refused its consent. Liszt begged Carolyne to remain with him nonetheless, but she would not; and Liszt once again entered a period of desolation. He turned to the Church for consolation, and in 1865 became an abbé.

This true story of Liszt, with the unequalled greatness of his playing and of his music, coupled with today's amazing techniques of sound reproduction, make *Song without End* the most ambitious musical picture ever launched by Hollywood. Some 40 musical segments selected by Morris Stoloff, who conducted the Los Angeles Philharmonic for the film, and by the musicol-

ogist-composer Abram Chasins, who acted as music consultant, will be heard. Among these are eight Liszt compositions—"Concerto #1 in E Flat," "Un Sospiro," "Hungarian Rhapsody #6," "Liebestraum," "Hungarian Rhapsody #2," "Consolation," "E Flat Concerto," and "Hungarian Fantasy."

What music lover is not familiar with these compositions? But too frequently I have heard these marvelous pieces of music played to death, misconstrued, given banal readings . . . particularly the "Rhapsodies." These were the folk tunes of Liszt's day and in my approach to them I attempted to visualize them as music of the people, as Liszt himself saw them. How best can I describe it other than by saying that I got down to cases; I threw away all the outer wrappings and played them as Liszt wrote them.

"There were hypnotic powers in Liszt's playing," author Sitwell states. "His art died with him, and we are bound to believe that nothing so transcendental will ever appear again." But perhaps he was wrong.

I would like to add a few words about Liszt's "Un Sospiro," the love music in the film . . . the music Liszt plays in the morning after he has visited Carolyne at her villa and the one piece of music in *Song without End* in which, to do justice to Liszt, I had to think not only of the great pianist's emotions but also to add some of my own.

And so I brought to my mind the image of the one who has been, to me, the most beautiful and inspiring woman in the world.

BULLETIN

Mrs. C. Arthur Bullock, National President of NFMC, has accepted an appointment as a member of the Administrative Advisory Board of the International String Congress. Scheduled for June 21 through August 15, this second Congress will provide scholarship training for 100 talented young string players. The Congress summer school will be held in Puerto Rico.

Mrs. Bullock has also become a member of the National Council on the Arts and Government, an organization which includes representatives of the seven major art fields and which is concerned primarily with governmental activities and legislation relative to all of the arts.

oglebay institute Opera Workshop

2 weeks: August 15-29, 1960, at
Beautiful Oglebay, Wheeling, W. Va.

Boris Goldovsky, director
Leonard Treash, associate director

Write dept. 2, Oglebay Institute
Oglebay Park, Wheeling, W. Va.

For illustrated folder

• an • EXPANDING • ear • in the • New School • of Music

IN OUR present system of education, one of the fine supplements to the regular teaching staff has been the guidance or career counselor. Often the counselor, closely following the work of the student, has been one of the most potent forces in evaluating the potential of the student and assisting him in the choice of a career.

This might well be an important adjunct to the staff in some of the music schools or conservatories which do not have such a post. This guidance, of course, could emanate directly from the office of the director, whose contact with student body and teaching staff ensures wise

placement and direction in his administrative capacities.

An evaluation of the potentials of a music student must be carefully studied, to conceivably be of real value in directing his future course. The opportunities, which the particular school provides, must also be carefully examined, to make certain that the student can find the proper curriculum and teaching needed to equip him for the course indicated. In other words, the objectives sought should have a fertile area for being realized fully.

Few students have been able to succeed in the arduous career of concert virtuoso. Many, however, under thorough technical and expert teaching, can attain a high degree of competence, musicianship and useful experience in ensemble and orchestral literature to fit them to take their places in the ranks of our great orchestras.

As director of the New School of Music, Max Aronoff has been in an enviable position in his relation to the students who come to the school. His professional status also includes a long association of teaching, as member of the faculty of the Curtis Institute, and as violist, with the Curtis String Quartet, which forms the nucleus of the string faculty in the school. For more than 30 years, the Quartet has toured widely through the United States and abroad. Their vast playing experience has made it possible for them

to explore and coordinate their technical problems and bring these solutions to their students.

As director and teacher, with the aid of the members of the Curtis String Quartet, Mr. Aronoff has been able to train a staff of assistants to apply similar teaching principles. The courses planned in chamber music have produced good results, since **the ear of the player is expanded in every direction for intonation, sense of style and need for blending.** In short, the player's ability to hear, to match and to fit in, is developed.

Olin Downes, of the New York Times, once wrote, "Chamber music gives the full story of instrumental music. It is the essence of symphonic music and precedes it."

The Curtis String Quartet was the natural kernel which developed into the New School of Music. Early recognizing the need to produce players, to fill the thinning ranks of string players in orchestras, the attention of the school was turned toward providing an ideal curriculum, which would stimulate, educate and equip students who sought professional careers in orchestras.

This developed into the Professional Training Orchestra project, which offered the student an integrated and comprehensive course of study, thus providing him with a firm base in theory, solfège, sight-reading, chamber music, orchestral techniques and thorough knowledge of the orchestral repertoire.

A Scholarship Fund has been established which permits tuition scholarships for students who cannot otherwise afford such study. This has also made it possible for the New School of Music to offer five scholarships, 2 in violin, 1 in viola, 1 in cello, 1 in bass, in a nation-wide competition which will be administered by the National Federation of Music Clubs on state, district and national levels.

The career of the professional orchestra player can be lucrative, rewarding and productive, but music educators and schools must make provision for the young aspirant to realize his complete potential growth and development. Proper guidance and counsel must be offered to assist him in finding his place in the musical life of our nation.



Curtis String Quartet and faculty of School. Left to right, Jascha Brodsky, violin; Mehli Mehta, violin; Max Aronoff, viola; and Orlando Cole, cello. Advisory Board consists of Victor Alessandro, Sir Thomas Beecham, Saul Caston, Massimo Freccia, Howard Hanson, Alexander Hilsberg, Thor Johnson, Howard Mitchell, Dmitri Mitropoulos, Charles Munch, Fritz Reiner, George Szell, Bruno Walter.

New York Opera takes to the road with American Repertoire

A FIVE-WEEK tour to 20 cities will occupy the New York City Opera Company in February and March. Sponsored by the Ford Foundation, this tour marks three new "firsts" for the trail-blazing troupe.

Foremost is an all-American bill of fare. Opera companies have traipsed up and down this broad continent, and across and back, for the past century. And occasionally from among the welter of operatic sound would issue a native strain, but this was most likely to be in a lighter vein—with operettas such as Victor Herbert's going the rounds. "Serious" lyric works have seldom received visas to outposts away from New York, at least in any quantity.

In contrast, the New York company will tour four, chosen from the 18 American operas produced in two spring seasons. All have passed the test of popularity with critics and public: Carlisle Floyd's "Susannah" and Douglas Moore's "The Ballad of Baby Doe" both won the New York Critics Circle Award; Kurt Weill's "Street Scene" had a Broadway run before being revived on Fifty-Fifth Street; and Hugo Weisgall's "Six Characters in Search of an Author" was a hit of the 1959 season.

Thirty performances of this quartet of brave new works in 20 cities is the touring plan. Opening in Rutgers, N. J., on February 23, the modern minstrels will travel as far west as the Mississippi, playing almost nightly in large and small cities and in college centers until their final performance in Hartford, Conn., on March 26.

The second innovation is fiscal. Although the company has in the past made a practice of sharing its musical wealth with other commu-

nities outside of New York whenever time and the bankroll permitted, this will be the first "sponsored" tour by it or any other American group. The Ford Foundation made a grant of \$105,000 earmarked for a 1958 Spring Season of American works, and then renewed its confidence to the amount of \$360,000 for a similar venture in 1959, stipulating that part of the money was to be used for a tour in 1960, bearing some of the

by
Quaintance Eaton

native fruit that had been nurtured in the two experimental series. The company will play at home on its own for two weeks preceding the tour, polishing the four traveling works as well as adding others for local consumption.

Julius Rudel, whom the National Federation has honored with a citation, and who hails the Federation as one of the country's most potent forces for good in music, is the master-mind of the tour, as of the company's burgeoning health at home. He will lead his band of pilgrims, approximately 120 strong, in a trek that is literally "on the road." Whereas this term in the entertainment lexicon stands for any means of touring from trains to camelback, the New York Opera troupe will be the only one of such size to venture out by truck and bus exclusively—the third "first time." Fortunately, most of the hops are short ones, so that motor-ing will not prove too arduous.

Three huge trucks will hold scenery, costumes (riding in their upright trunks called "bungalows"), lighting equipment, and a few of the larger instruments. Small in-

struments go along with their owners, as well as a limited amount of personal luggage. A nucleus of about 35 musicians will be supplemented in each town as necessary. The remainder of the personnel includes approximately 50 principals, a chorus of 24, and 10 staff members—Mr. Rudel himself, assistant conductors, chorus master, coaches, make-up men, wardrobe attendants, technicians, and librarian. Many principals will shuttle back and forth to New York City whenever their presence in any one city is not required.

For the benefit of Federation members in all of the cities to be visited, the itinerary is appended in its entirety here:

Feb. 23—Rutgers, N. J., "Susannah." **Feb. 25**—Baltimore, "Susannah." **Feb. 26**—Philadelphia, "Susannah." **Feb. 27, 28, 29**—Washington, "Susannah," "The Ballad of Baby Doe," "Six Characters in Search of an Author." **March 1**—Huntington, W. Va., "Susannah." **March 3**—Lafayette, Ind., "The Ballad of Baby Doe." **March 4, 5, 6**—Chicago, "Susannah," "The Ballad of Baby Doe," "Street Scene." **March 7, 8**—East Lansing, Mich., "The Ballad of Baby Doe," "Street Scene." **March 10**—Columbus, O., "The Ballad of Baby Doe." **March 11, 12**—Cleveland, O., "Susannah," "The Ballad of Baby Doe." **March 13**—South Bend, Ind. (St. Mary's College), "The Ballad of Baby Doe." **March 14, 15**—St. Louis, Mo., "Street Scene," "The Ballad of Baby Doe." **March 16**—Cincinnati, O., "Street Scene." **March 17**—Bloomington, Ind., "Susannah." **March 18, 19**—Detroit, Mich., "The Ballad of Baby Doe," "Street Scene." **March 21**—Rochester, N. Y., "The Ballad of Baby Doe." **March 22**—Syracuse, N. Y., "The Ballad of Baby Doe." **March 23, 24** (matinee), **24** (evening)—Boston, "Street Scene," "Susannah," "Six Characters in Search of an Author." **March 25, 26**—Hartford, Conn., "The Ballad of Baby Doe," "Street Scene."



DEEMS TAYLOR

by
John
Tasker
Howard

IF you want your son to believe that a jack of all trades is a master of none, don't tell him about Deems Taylor. Here is a man whose music has made his name more widely known to his countrymen than that of almost any other living American composer, and who has also mastered the trades of newspaper man, music critic, artist with brush and pen, linguist, translator of prose and verse, and radio commentator par excellence. And to this list you may add carpentry, for Taylor can wield a saw and hammer or turn a lathe with a skill that would shame many a professional.

His fame as a composer rests largely on three major works—his two produced operas, "The King's Henchman" and "Peter Ibbetson"—and the sparkling orchestra suite, "Through the Looking Glass." The latter has enjoyed repeated performances by every major symphony orchestra in America, while both of the operas established new box office records for native music-dramas at the Metropolitan Opera House in New York. "The King's Henchman" held the boards for three seasons, and "Peter Ibbetson" for four, the latter winning in its third season the coveted honor of performance on the opening night.

Taylor was born in New York

City in 1885. In 1906 he graduated from New York University, where he composed the music for four comic operas, produced by the students. In 1911, Charles Dillingham gave a Broadway production to one of these operettas, "The Echo," using it as a starring vehicle for Bessie McCoy.

For several years after graduation, Taylor knocked about as a free-lance writer, contributing to magazines and working on the editorial staffs of several encyclopedias.

Then in 1912, he accepted a steady position as assistant editor of the *Western Electric News*. Philip Thomson, publicity director for Western Electric, tells an amusing story about hiring Taylor for this job. The young man had been recommended by Franklin P. Adams (F.P.A.) as a fellow who could brighten the pages of the house organ. Thomson liked his looks and the way he talked, so he asked him what salary he would want. "I don't care how much it is," said Taylor, "as long as it's regular."

After four years of *Western Electric*, Taylor became assistant Sunday editor of the *New York Tribune*, and in 1916-17, he was a *Tribune* correspondent in France. Then for two years he was associ-

ate editor of *Collier's Weekly*. Meanwhile he had been gaining recognition as a composer; an orchestral work, "The Siren Song," had won first place in the 1913 competition of the National Federation of Music Clubs, and a cantata, "The Highwayman," had attained considerable attention since its first performance at the MacDowell Festival in Peterborough in 1914.

When the "Looking Glass" suite was first performed, it established Taylor's position firmly as one of our most promising composers; and, as a result of the reputation he had gained, he was appointed chief music critic of the *New York World*, a position he held until 1925.

In that year the Metropolitan Opera Company shattered tradition by commissioning an American to compose an opera. The commission was awarded to Taylor who resigned from *The World*, so that he could devote all his time to composing the work. The result was "The King's Henchman," first produced in 1927. Its success advanced Taylor's fame immeasurably and he was soon appointed editor-in-chief of *Musical America*.

In 1929 he resigned this editorship so that he could write his second opera, and "Peter Ibbetson" was produced by the Metropolitan in 1931. This scored an even greater success, and Deems Taylor has continued to be one of the busiest men in the music profession—as commentator on the Sunday afternoon broadcasts of the New York Philharmonic Symphony, as master of ceremonies on commercially sponsored radio programs, musical advisor to the Columbia Broadcasting System, and as the author of two books of musical essays, "Of Men and Music" and "The Well-Tempered Listener" and "A Pictorial History of the Movies."

He appeared on the screen as narrator of Walt Disney's remarkable musical film, "Fantasia." His third opera "Ramuntcho," was given its world première by the Philadelphia Opera Company in 1942.

It is not surprising that Taylor's music has made such a strong appeal to the music-loving public. Even though the left-wing radicals

may miss in it the extreme dissonance of the modernists, it is nevertheless marked by a strong individuality and filled with warmth of harmony and melody that is ever grateful to the ear.

In his fanciful moments Taylor shows a kindly, gentle sense of humor, a wit that goes beneath the surface and illuminates clearly the subject he is attempting to depict. This trait is particularly apparent in the "Looking Glass" suite, from the tender dedication to the musical chuckles that come when the ridiculous but rather white knight falls off in front when his horse stops, and backwards when it starts forward.

In "Circus Days" (a suite for orchestra), the composer goes to the memories of his own childhood for the thrill of street parade, the antics of the clowns, the dizzy heights of the tight-rope walker (way up in the woodwinds), the jugglers bandying the themes about, the perils of the lion cage and the doings of the rest of the big top family.

In all he writes, Taylor shows a consummate mastery of his medium, particularly in his skill at writing for orchestra and gaining vivid color from unusual instrumental combinations. This technique is the more remarkable in that it is largely self-acquired, for aside from some early lessons with an obscure but talented musician named Oscar Coon (to whom Taylor pays a fitting tribute in "Of Men and Music"), he is entirely self-taught in music.

He has been awarded a number of significant honors—degrees of Doctor of Music (New York University, 1927, Dartmouth, 1938, University of Rochester, 1938, Cincinnati Conservatory of Music, 1940, and Syracuse University, 1943) and Doctor of Letters. He is prominent in the attempt composers are making to gain a fair return from the use of their music for profit, and he served as President of the American Society of Composers, Authors and Publishers, 1942-48, which represents the creative artists in this campaign.

With this salute, we add the name of Deems Taylor to those American composers who have been honored in recent issues of *Music Clubs Magazine*.

1961 Convention Plans

by Mrs. Charles A. Pardee



WITH the return of the National Federation of Music Clubs to Mid-America and to Chicago, the city of its birth, it is appropriate that Kansas City, Missouri, only 85 miles from the geographic center of the United States, and "the first cradle of white man's civilization west of the Mississippi", should be the hostess city for the 31st National Convention of the Federation of Music Clubs in April of 1961.

Hotel Muehlebach, in the photo above, will be the Official Headquarters and the setting for the Federation's business sessions, workshops, meal functions including the traditional White Breakfast, musical programs, and the Young Artist Auditions. The Municipal Auditorium, accessible by underground passageway from the Hotel, is being considered for the Choral and Orchestral events.

The twelve states that comprise the Federation's Central Region—the Dakotas, Nebraska, Minnesota, Iowa, Wisconsin, Illinois, Missouri, Kansas, Oklahoma,

Arkansas, and Texas—will provide the renowned musical talent, folk lore, and rich historical background for the first Central Region Convention since 1949.

Virginia Pardee, Lucy Newbill, Beulah McHaney, Louise Findlay, Florence Freeto, Helen Roberts, Tommye Moss, Mary McKay, Lavinia Mueller, Helen Spradling and Babe Stewart are your Committee for the Convention, April 19-26, 1961.

And pictured below is the National President, Mrs. C. Arthur Bullock, meeting with the Missouri members of the 1961 Convention Committee and Mrs. Charles A. Pardee, the National Convention Chairman. Left to right: Mrs. Bullock; Mrs. Tyree Newbill, Local Chairman of the Convention; Mrs. Pardee; Mrs. Hal McHaney, State President of Missouri, Official Hostess for the Convention; and Mrs. John Mueller, Convention Committee member. This planning session was at Hotel Muehlebach, November 16-18, 1959.





Our Nominee for the HALL OF FAME Edward MacDowell

by Mrs. John W. Mueller

IN 1955, Edward MacDowell lacked but a few votes for election to the Hall of Fame on the campus of New York University. The next election of Great Americans to this high honor will be held this year. A definite challenge exists to all members of the National Federation of Music Clubs to assure the choice of Edward MacDowell, the great and renowned American Musician.

The Board of Directors of the National Federation of Music Clubs, at its meeting in August 1959, unanimously adopted a resolution offered by Mrs. Ronald A. Dougan, chairman of The American Music Department, that the Board, and through it the Federation, pledge full effort to promote the selection of Edward MacDowell to a deserved place in the Hall of Fame.

Mrs. Ada Holding Miller, who directed the Parade of American Music during each of the months of February of the last 5 years, reported that approximately

5,000 programs, using the compositions of MacDowell, were put on by music clubs, orchestras, choruses, choirs, etc. This record topped, by far, all other composers of serious music.

Although MacDowell has been dead for over 50 years, his fame and popularity remain unabated. He was foremost in the field of composition, and by his music has been enshrined in the hearts of Americans. He should now be symbolically enshrined in the Hall of Fame, thus giving him a just recognition.

WHAT YOU CAN DO: Following are names and addresses of the 1960 electors who will, in April, designate by their vote famous persons for recognition in the Hall of Fame. Therefore, *immediately write to as many of the electors as possible urging the inclusion of Edward MacDowell, the great American composer of the past century. DO NOT DELAY!*

College of Electors—Hall of Fame Election—1960

ACTUAL OR FORMER UNIVERSITY OR COLLEGE EXECUTIVES

Dr. Arthur S. Adams, President, American Council on Education, 1785 Massachusetts Avenue, N. W., Washington 6, D.C.; **Dr. Raymond B. Allen**, Chancellor, The University of California, 405 Hilgard Avenue, Los Angeles 24, California; **Dr. J. Seelye Bixler**, President, Colby College, Waterville, Maine; **Miss Sarah Gibson Blanding**, President, Vassar College, Poughkeepsie, New York; **Dr. Harvie Branscomb**, Chancellor Vanderbilt University, Nashville 5, Tennessee; **Dr. William S. Carlson**, President, The University of Toledo, Toledo 6, Ohio; **Dr. Oliver C. Carmichael**, Consultant Fund for the Advancement of Education, 27 Hilltop Road, Biltmore Station, Asheville, North Carolina; **Dr. Ben M. Cherrington**, Regional Director, Institute of International Education, Inc., 1605 Pennsylvania Street, Denver 3, Colorado; **Dr. W. P. Clark**, Montana State University, Missoula, Montana; **Dr. Robert C. Clothier**, 24 Buck Lane, Haverford, Pennsylvania; **Dr. Arthur H. Compton**, Distinguished Service, Professor of Natural Philosophy, Washington University, St. Louis 5, Missouri; **Mrs. Bernice Brown Cronkhite**, Dean, Graduate School of Arts and Sciences, Radcliffe College, Cambridge 38, Massachusetts; **Dr. G. L.**

Cross, President, The University of Oklahoma, Norman, Oklahoma; **Dr. John S. Dickey**, President, Dartmouth College, Hanover, New Hampshire; **Dr. Harold W. Dodds**, 87 College Road West, Princeton, New Jersey; **Dr. Milton S. Eisenhower**, President, Johns Hopkins University, Baltimore, Maryland; **The Reverend Dr. Frank L. Eversull**, Columbia, Illinois; **Dr. Edwin B. Fred**, President Emeritus, The University of Wisconsin, Madison 6, Wisconsin; **Dr. A. Whitney Griswold**, President, Yale University, New Haven, Connecticut; **Dr. Virgil M. Hancher**, President, State University of Iowa, Old Capitol, Iowa City, Iowa; **Dr. John A. Hannah**, President, Michigan State University, East Lansing, Michigan; **Dr. Rufus C. Harris**, President, Tulane University, New Orleans 18, Louisiana; **Dr. David D. Henry**, President, University of Illinois, Urbana, Illinois; **Dr. H. M. Ivy**, Director, The Associated Consultants in Education, Post Office Box 729, Meridian, Mississippi; **Dr. Barnaby C. Keeney**, President, Brown University, Providence 12, Rhode Island; **Dr. Grayson Kirk**, President, Columbia University, New York 27, New York; **Dr. Harold Kramer**, President, Northern State Teachers College, Aberdeen, South Dakota; **Dr. Henry Noble MacCracken**, 87 New Hackensack Road, Poughkeepsie, New York; **Dr. Deane W. Malott**, President, Cornell

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MUSIC **REVIEWS**

by Martha Galt

*"A song is made for singing again
Through every changing Year . . ."*
—Noble Cain

BOOKLET:

TO SET an inspiring tone for the year is a small booklet called "World Peace Through Music" by Zae Hannaford Harazim of Pasadena, California, whose idealism might help solve some of the harsher harmonies of the world. The author is teacher, lecturer, musicologist, has been a guiding force with the Youth Symphony Orchestra of Pasadena, and is also a Special Member of NFMC. The key-note of this little booklet is contained in the opening paragraph: "The mission of music is to harmonize oneself." And in closing she states that "Music is the harmonious voice of creation; an echo of the invisible world; one note of the divine concord which the entire universe is destined one day to sound." The publisher is the Willing Publishing Co., San Gabriel, California.

CANTATA:

Two excellent settings of the same text are very appropriately scored for mixed chorus with piano accompaniment. The text is from "Abraham Lincoln Walks at Midnight" by Vachel Lindsay. Elie Siegmeister has composed one setting with his usual fine command of choral resources (orchestral accompaniment is also available), and Boosey & Hawkes are the publishers. Ruth Bradley has made an authoritative version of the poem, with incidental solos for soprano, alto, and baritone. It is from Henri Elkan Music Publisher, for the Composers Press, Inc.

"The Light Invisible" by Kenneth Leighton is a very moving and challenging work, based on passages from the Old Testament, Jeremiah, Lamentations, and Psalm CXXX, and from T. S. Eliot's "The Rock." It is for SATB with Tenor solo and orchestra, with piano reduction of score. Part I is prophetic, and Part II portrays the coming of knowledge and, with it, the Invisible Light, ending on a triumphal note of praise and thanksgiving, with loud Alleluias. It is a Novello & Co. publication.

CHORAL:

NOBLE Cain writes his own poem for the tuneful four-part a cappella mixed chorus, "A Song Is Made For Singing Again." It is not difficult, and may be had for SATB and TTBB arrangements, also SSA. It is a Flammar publication. From the same publisher are "A Winter Lullaby" by Reginald de Koven, arranged for SA and SSA by Elliott Goodwin, with piano accompaniment, a fine setting of Psalm 117 for double choir, a cappella by Fred Bock, "Benedictus es, Domine" for SATB with organ accompaniment, by Russell Broughton, and "Building for God" by R. Deane Shure, (SATB) and "Be Thou Exalted, O God" (TTBB) also organ accompaniment, are fine acquisitions for an average choir. All are Flammar publications.

Of exceptional interest is Mabel Daniels' "Canticle of Wisdom" for SSA with piano accompaniment. It is suitable for commencement or dedication service, with its sensitive setting of the text from the Apocrypha. Those who have used Virgil Thomson's pleasing setting of the old Southern hymn-tune, "My Shepherd Will Supply My Need," will be interested in finding that it is now available in many choral versions—for SA, SSA, SSAA, SAB, SATB, and TTBB, with accompaniment. "Turn Thou to My God" for SATB is by Leo Sowerby, and is in a quiet expressive mood with lovely organ accompaniment. All these are from the H. W. Gray Co., Inc.

John Sacco has arranged "The Omnipotence" by Schubert for SAB, with short solos for soprano and alto, and with piano accompaniment. Two secular choral numbers for two groups of singers are "Follow the Road" by Mary Deacon, arranged for men's four-part chorus, and "Let Our Great Song Arise" by Harry Robert Wilson, a great challenge for world peace. It is for SATB. All three are published by G. Schirmer.

Summy-Birchard Publishing Co. have a great big festival number, "O Come, Let Us Sing (Venite Exultemus Domino)" by Theron Kirk. It is for SSATBB with instrumental ensemble of 2 trumpets, 2 trombones,

a tuba, tympani, and cymbals. There is a piano reduction of the score. "Kathryn's Wedding Day" is a bright little German Folk Song, arranged for SATB by Morton J. Luvaas, with nice rhythmical piano accompaniment. This is recorded by the Collegiate Choir of Illinois Wesleyan University, Lloyd Pfautsch, Conductor, on a specimen 33 $\frac{1}{3}$ rpm record obtainable from the Summy-Birchard Co. On the same side, recorded by TTBB, is an original spiritual, "I Want The Lord to Be Near" by Haydn Morgan, unique in appeal.

Pursuing the same idea is the short cantata for SATB by Willard Robison, arranged by Charles Naylor, and recorded by the Charles Naylor Chorale for Leeds Music Corporation—"Call The Tribe," a dramatic and stirring cantata which calls for peace in the world, as expressed by the Hopi Indians, who sent representatives to United Nations to inform them of their beliefs and prophecies. There is a piano vocal score with orchestral parts available on rental. The recording is on ABC-Paramount also 33 $\frac{1}{3}$ rpm. The opposite side contains a simple ballad, "Peaceful Valley," also a Naylor arrangement of the Robison song, for SATB.

From the series published by Galaxy Music Corporation called "Music for the New Church," there is a very brilliant festival type anthem by R. T. Gore, entitled "Angels Holy, High and Lowly." It is a so-called toccata-anthem, and is for SATB based on the tune "Llanherne," and the organ accompaniment calls for good technical performance. The choral part is relatively easy, and very effective. The Robert Shaw Choral Series presents the music of contemporary composers, and the anthem by Clifford Taylor, "Sing to The Lord a New Song" is an outstanding number, for SATB, with organ accompaniment. A very joyful anthem for SATB in the Choral Series of Lawson-Gould Music Publishers (who also published the Taylor number), is "Arise, Shine, for Thy Light Is Come" by Philip Gordon. Both anthems have organ accompaniment.

Of interest historically, as well as

musically, are several anthems by Henry Purcell, presented by Novello & Company. "Rejoice in the Lord Alway" for ATB and 4-part mixed chorus (abridged edition of the Bell Anthem), edited by Edward J. Dent; "O God, Thou Art My God," for SATB and Continuo, also "Let Mine Eyes Run Down" for SSATB and Continuo; Anthony Lewis and Nigel Fortune edited these two; all anthems have organ accompaniment. Commemorating the 200th year of Handel's death, the Edward B. Marks Music Corp. has published new editions of several of his works, as arranged and edited by John Cramer. They are, "Sing To The Lord" from "Zadok the Priest," "Music," "Spread Thy Voice Around" from "Solomon," "Awake The Trumpet's Lofty Sound" from "Samson," "Alleluia" and "Be Ye Sure That The Lord He Is Good." All are for SATB with organ accompaniment.

VOCAL SOLO:

"WHITE BIRDS" by Manzuca was published some years ago by G. Schirmer but recently the copyright was assigned to Congress Music Publications of Miami. It is in pensive mood, when thoughts of friends return in memories as flocks of white birds. There is a legato melody supported by a flowing and rather elaborate piano accompaniment. Like delicate figures on a silken screen are the songs by Mary Howe called "Three Hokku," from the Japanese. They are little flower pictures from the garden, of larkspur, iris, and lilies. It is a Galaxy Music Corp. publication. Carl Fischer Inc. has published a very interesting contemporary art song by William Graves called the "Grandeur of God," with text from the sonnets of Gerard Manley Hopkins. The range is for medium and low voice and it is not easy to sing. Two Scriptural songs from G. Schirmer should prove useful for those seeking solos of medium difficulty. "The Lord Is My Shepherd" by David Guion (Psalm 23) and "Love Never Faileth" by Vernon Haskins (1 Corinthians: 13) have a good melodic line and the piano or organ accompaniment is easy to play.

ORGAN and PIANO:

WHILE Schirmer's "Album of Organ and Piano Duets" arranged by William Stickles contains nothing startling or new, perhaps there are several numbers which are not ordinarily included in most collections of this sort. To mention a few, "The Arioso" of Bach, the "St. Anthony Chorale" by Haydn, from the Brahms "Variations on a Theme by Haydn,"

"Alleluia" by Mozart and "Theme from Fantasie-Impromptu" of Chopin, go to make up the collection of sixteen numbers.

ORGAN SOLO:

TWO volumes from Harold Flammer may prove to be very helpful to organists seeking answers to problems of repertory. The collection called "Nine Masterpieces" edited by Arthur Jennings contains selections by Bach, Handel, Borodin, St. Saens, Moussorgsky, Brahms, Beethoven, and Clementi. Then the one of "Wedding Music for The Organ" is a real contribution, with selections edited and arranged by Homer Whitford. They are from the classics only, and classified suggestions for the music preceding the wedding ceremony, the processional, and the recessional, twenty numbers in all, and a far hue and cry from the oft-played love songs and popular selections.

Since organs in the home are becoming more popular, Theodore Presser Co. has a series of small easy pieces designed for "do it yourself" organists, each with a multiregistration chart covering all makes of electric organs. In the series, are the following books: "Easy Bach," "Easy Favorites," and "First Favorite Pieces" all for spinet organs and arranged by George Walter Anthony, also "Organ Melodies" by Dorothy Bolton Brown. The H. T. FitzSimons Co. publishes "Eleven Improvisations on Hymn Tunes" by the famous Belgian-American Camil Van Hulse, Op. 86, some of the tunes not as familiar as others, but most interestingly done. "Fanfare and Tuba Tune" by Stanley E. Saxton is a brilliant number not too difficult for the average organist. It is from the Galaxy Music Corporation. From the Edward B. Marks Organ Library are two volumes by Eugene Gigout, his "Gregorian Album, Vol. I and Vol. II," revised by Gerard Alphenaar, who also gives registrations for Hammond (or any electronic organ) as well as for pipe organ. The same publishers offer the Van Hulse "Seven Pieces for the Service," interesting service music that is not very difficult and with similar registrations given for all kinds of organs.

A highly interesting volume both musically and historically is the "London Suite" by John Stanley (1713-1786) which the late Gilman Chase arranged as a suite, from selected voluntaries. Stanley was a blind organist-conductor, and was employed as a church organist when he was eleven years old. He was a close friend of Handel, and directed the oratorio con-

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certs after Handel's death. It is an H. W. Gray publication. From Novello comes the revised edition by the composer of the "Elegiac Romance" by John Ireland, Biblical Sketches by Camil Van Hulse (reminiscent of the Kuhnau Biblical sonatas) and the second set of Eric Thiman's "Times and Seasons," all excellent material.

BOOK REVIEWS

by Quaintance Eaton

An Illustrated History of Music. By Marc Pincherle. Edited by Georges and Rosamond Bernier. Translated by Rolfe Myers. Reynal & Co., New York (Viking Press). 215 pages plus notes. Profusely illustrated, both in black and white and color (40 full pages). \$18.

THIS is the handsomest volume on music for many a year, if not all time. The tasteful arrangement of pictures by the Berniers, editors of the European art review *L'Oeil* and several books in the United States, is apt to distract attention from the text, but the excellence of the latter should not be minimized. Pincherle is the authority who has been largely responsible for the renewed interest in Vivaldi, a highly respected musicologist. His early chapters are the most fascinating because they illuminate much that was obscure and give us new insight on the growth of music as an art. Necessarily compressed, his narrative occasionally seems a bit breathless, but his outline is firm and there are countless specialized books to consult for amplification of any given period or personality.

Still, with due obeisance to the purveyor of words, it is the infinite detail of the black and white photographs and even more the blazing color reproductions that will capture the attention and imagination most surely. Merely to list them is dry work; yet how else can one reveal a glimpse of the glory in these pages? From Fra Angelico's celestial concert to Chagall's Green Violinist, music in painting is spread before us. Durer, Grünewald, Titian, Tintoretto, Rubens, Claez, Vermeer, Watteau, Renoir, Cassatt, Picasso, Gris, Braque, Matisse—all (and more) had revelatory things to say about music or music-makers with brush and color. It is a pity this book did not reach us in time to alert you for Christmas, as it is the perfect holiday gift. But no matter—it is a gift for the ages. In its treasure house are riches for the eye, mind, and spirit that are welcome any month of the year.

Manual of Bel Canto. By Ida Franca. Coward-McCann, New York. 136 pages. Illustrated by diagrams and musical examples. Index. \$10.

MADAME Franca was a pupil of Battistini, the incomparable master of Bel Canto. Now teaching in New York, she has distilled into this relatively brief volume the essence of the singing art. "Methods" may come and go, but certain principles live on; certain rules are cardinal. Any voice student—or teacher—would do well to read this book thoughtfully, whether or not disposed to follow its injunctions slavishly. It is a hard and thorny path that Madame Franca has laid out. One cannot enter into it lightly, but the rewards should be lasting.

One begins to realize after studying the requisites for the kind of "perfect" singing that only a handful have ever acquired—and the musicality which must underlie any such achievement—how illy prepared many of our young singers are today. The temptation to take short-cuts is fierce, the distractions numerous and alluring. Two hours with this book should arouse some sober thoughts.

The general plan of the book is as follows: I—Vocal Technique (theory of sound, the vocal organ, breath-

ing, different aspects of the voice, study of vowels and consonants, etc.); II—The Education of the Artist (technique and styles of Bel Canto, supplementary studies such as language, expression, etc.); III—The Castrated Singers and their role in Bel Canto, an appendix discussing voice defects. Throughout, graphic illustrations and musical executions illustrate each point.

While the first section lays the foundation and cannot be skipped over, it is the study of Bel Canto that holds the deepest fascination in one sense. The term itself, often misunderstood, is clearly defined as "the superb polyphonic and melismatic (florid, embellished, ornamented) style" that developed in Italy—a manner, not a method. We progress through a beginning of legato singing (on scales and intervals), embellishments (simple leaning notes to trills), sustained notes, portamenti, etc., to non-legato singing. Solfeggi, cadences, and the trill of the finale complete this section. Styles in Bel Canto include the recitative, canto spianato (suave melody), canto fiorito (embellished melody), and declamatory singing. Madame Franca has made a deliberate effort, mainly successful and sure to be appreciated, to translate or clarify terms that have become confused or remained obscure. Another evidence of her thoroughness lies in her application of all principles and practices to the here and now—America and the English language—without sacrificing her fundamental approach. Special consideration of the Negro voice also will prove valuable.

Along with the compact text goes a running set of historical notes that link lives and places to the singing art. This excellent background material culminates in the section devoted to the lives and accomplishments of the *musici*, those fabulous singers of the past who trod a "long, tear-filled road from lowliness and degradation to glory and artistic leadership." Truly the creative artists of their time, composers as well as teachers and peerless singers, they influenced sacred and secular music for several centuries, dying out (at least in the Occident) in the late eighteenth along with the barbarous custom of castration, which had often been inflicted for other than musical reasons.

Although she claims that discussion of vocal defects has no place in the study of Bel Canto technique, the author's appendix on the subject contains many valuable pointers on singing out of tune, defective timbres, the "veiled," "shaky," "weak" and "tired" voice.

The supply of beautiful American voices seems unlimited. If the supply of courage, patience, willingness to work, and concentration—mandatory in study such as Madame Franca advocates—equals our native talent, we should become a nation of glorious singers, fit rivals for the Bel Canto exponents of Italy.

The Joy of Music. By Leonard Bernstein. Simon and Schuster, New York. 303 pages. Illustrated by photographs, drawings, and musical examples. No index. \$5.95.

LEONARD Bernstein has become something he perhaps never expected to be—a teacher of the highest calibre. All of his versatility—as composer, conductor, performer, lecturer, showman—has crystallized into this one channel which may prove to be his most effective

contribution to our musical life. His seven appearances on television's Omnibus revealed this talent with stunning impact. Using the mass medium with imagination and ingenuity, he and his producers brought music to life and to the consciousness and liking of millions (who had never cared very much if at all) as no individual before him had done.

We should remember all of the programs, but memory fades. To help us re-create the experience, this book incorporates the seven scripts, together with the musical examples Mr. Bernstein played or conducted, and approximations in line drawings of his graphic illustrations. With just a little imagination on our part, we should be able to live through them again.

The seven telecasts were: Beethoven's Fifth Symphony; The World of Jazz; The Art of Conducting; American Musical Comedy; Introduction to Modern Music (one of the most enlightening); The Music of Johann Sebastian Bach; What Makes Opera Grand? To round out a book, several short chapters written by the young maestro have been added. One is an approach to music from a fresh viewpoint (originally published as an article in *The Atlantic Monthly*); others are imaginary conversations about music which display a wry attitude and a somewhat self-conscious flavor, but make cogent points nevertheless. A short "interlude" describes the inner mysteries of composing for the films, and is cutely titled "Upper Dubbing, Calif."

(To come in next issue: **Mozart Revisited**, in two books—**Mozart and His Times**, by Erich Schenk; and **The Memoirs of Lorenzo da Ponte**.)

Reviews in Brief

Ear Training and Sight Singing. By Maurice Lieberman. W. W. Norton, New York. 326 pages. \$4.95.

After a brief scanning of fundamentals (rhythm, tempo, characteristics of a tone, intervals, and scales, etc.) the Brooklyn College professor of music plunges into practice, insisting on a step-by-step mastery, touching the home base of theory wherever necessary. Compact, explicit, exacting. Spiral bound for ease in handling.

The New American Guide to Colleges. By Gene R. Hawes. Signet Key Book, New American Library, New York. 256 pages. 75c.

"Choosing a college is nearly as difficult as choosing a husband or wife, and for the same reason. The physical characteristics are apparent, but the personality is elusive," remarks William C. Fels of Bennington College in a foreword to this guide. Mr. Hawes has compiled his material to answer these and other questions: Can you get in? When to apply? How many freshmen accepted; how many flunk out? Tuition, fees, dormitory costs? Scholarships? Programs and special courses of study? Sports and social activities? The information is grouped as General, Academic, Financial, Admissions and Enrollment, and the institutions are separated by function: Coed Liberal Arts, State Colleges, State Universities, private colleges, etc. A competent trail blazer in the jungles of *academe*.

The Playground as Music Teacher. By Madeleine Carabo-Cone. Harper & Bros., New York. 242 pages; index. \$5.

The author, who received an Award of Merit from the National Federation in 1958 for a treatise on string playing, has developed a new program of traditional outdoor games adapted to the "musical playing field." Extremely important as early training; valuable adjunct to the programs of playground directors, community centers, schools, and camps. Two special chapters for those who have had no musical training.

Inspired Authority ... a Federation Gift

"A CHRISTMAS Gift to the Whole World" is the description by a Voice of America representative of a program of organ music recorded by Mrs. J. Kenneth Pfohl, Winston-Salem, North Carolina, in Washington, D. C., in mid-November.

From a two and one half hour recording session, the Voice of America staff will edit Mrs. Pfohl's performance to secure several programs for broadcast to countries of Europe behind the Iron Curtain. Among these, will be a Christmas program including the music used in the traditional Christmas Eve Lovefeast and Candle Service of the Moravian Church. Descriptive material was provided by Bishop Pfohl, Mrs. Pfohl's distinguished husband who, at the request of Czechoslovakian members of the broadcast staff, also traced his ancestry from Czechoslovakia through Poland to its long association with Salem and the Moravian Church.

The Moravian Lovefeast, symbolic of the breaking of bread in simple Christian fellowship, attracts many visitors on Christmas Eve to Winston-Salem, Bethlehem, Pennsylvania, and other Moravian centers. In addition to the familiar Christmas music used generally in the church, the Lovefeast Ode includes such distinctly Moravian selections as "Hail to the Lord's Anointed," a version of Psalm 72 written by James Montgomery as a Christmas Ode and first used in a British Moravian Church, December 1821; "Softly the Night is Sleeping," by Massah M. Warner, a native of Salem; "Morning Star," an anthem and chorus written by John Scheffler and set to music for the children of the Moravian Church by the Rev. F. F. Hagen; and the antiphonal Advent anthem, "Hosannah!," written by Bishop Christian Gregor.

Another program will include hymns that are familiar and particularly beloved by Christians in Czechoslovakia, Poland, Hungary, and other Iron Curtain countries. In selecting these, Mrs. Pfohl had the assistance of Voice of America translators who will provide the running script for her presentations.

Mrs. Pfohl, a former president of the North Carolina Federation of Music Clubs, is known nationally for her four years as Hymn-of-the-Month Chairman and four years as National Chaplain of the National Federation of Music Clubs. She was invited to go to Washington to tape the Voice of America programs last summer when a representative of the State Department heard her playing the piano in her own home. Asked why he selected Mrs. Pfohl, he said, "She plays each note with **inspired authority**. That is what we want."

Mrs. Pfohl's "Christmas Gift to the Whole World" was presented on the sanctuary organ of Luther Place Memorial Lutheran Church, Washington, D. C.

W Regional News

Idaho

High point of the Idaho Junior Division's State Convention in Rexburg in May was the performance by a Junior String Ensemble, organized as a part of Idaho's contribution to the String Crusade, which performed brilliantly under the direction of Prof. Jay Slaughter. The performance was made possible through the generosity of Ricks Junior College, which sent violins and cellos to pupils ranging from second-grade age to the second year of college. These students of diversified age played almost as if of equal maturity under Prof. Slaughter's inspired baton.

Although the program presented in October by the Twin Falls Music Club was truly international, Japan had the featured role. The reason: Mrs. Oliver Payne, a Japanese war bride, who has lived in the United States



Mrs. Oliver Payne, Jr. and Debra Neher, participants in the Twin Falls International Program presented to the public by the Twin Falls Music Club. Photo courtesy of Twin Falls Times-News.

for 13 years, brought her native instrument, the koto, and not only played solos, but accompanied Debra Neher, a Shoshone resident, whom she had taught to sing Japanese folk songs. Also Japanese dances were presented by teen-age girls from Ontario, Oregon, under the direction of Mrs. Ben Tsukimaki, and Mrs. Alice Nishitani, American-born Japanese, sang songs of her ancestral land. She was heard, also, however, in French and American songs. Other international touches were bagpipe tunes which accompanied Scottish dances, Basque folk dances. Finnish songs by an exchange student, French cabaret songs, and Netherlands music. A truly international event!

Idaho's scholarship winners are acquiring new opportunities and gaining new honors. Through a devoted and energetic campaign by Mrs. Ralph Comstock, who has held many offices in the Idaho and National Federations, enough money was raised to enable Barbara Shook, 1956 Stillman Kelley winner, to study for a year with Naoum Binder in San Francisco. Donald L. Hoffman, Jr., pianist, won first honors in a statewide

contest and attended the All State Music Camp at Tempe, Arizona, as a result. Ralph L. McFarlane, Jr., tenor, the 1959 winner of the Marie Morrissey Keith Scholarship, who is attending Oberlin College, has been selected for the title role in Puccini's "La Boheme," to be presented at the college in February.

November marked the issuance of Idaho's new State publication, *Chatter*, of which the State's energetic and able Publicity Chairman, Bernice Brusen, is editor, with Mrs. W. C. Killbourne of Pocatello, Mrs. R. J. Sutcliffe of Twin Falls, and Mrs. Richard D. Skyrn of Caldwell as assistants. We welcome *Chatter* to our fine roster of State magazines.

Apropos of Miss Brusen's stature as a Publicity Chairman, she won one of the major publicity awards at the San Diego Biennial, and much ceremony accompanied its presentation to her at a post-convention meeting of the Tuesday Musicales of Boise. Mrs. Eli Weston, the newly elected Vice President of the Western Region, who presented the award, spoke in glowing terms of the service that Miss Brusen has rendered to the Idaho Federation.

Over 400 Juniors and Juniorettes of the Tuesday Musicales Club participated in a piano ensemble event in November at the Boise High School Gymnasium. For one number there were 88 performers, four each at 22 pianos; for another, 44, with two each at the same number of instruments.

The Rigby Music Club has an unusually interesting meeting place. It is the library of Rigby High School, where the piece de resistance is a velvet draped case containing the first and original television tube, presented to the school by a former student, Philo T. Farnsworth, a television pioneer. In such an atmosphere it is quite natural that music and science should mingle in the programs of the Rigby Club.



On display in Rigby Music Club meeting place, cathode tube given by inventor, Philo T. Farnsworth. Left to right, Mrs. Alan Muncey, First vice-president, Rigby Music Club; Mrs. W. W. Brady, president; Mrs. La Von Stallings, Second vice president; and J. D. Lowder, high school science teacher.

Oregon

Credit for a new type of club, founded last spring in Oregon, goes to Mary Craig, Past State President and currently State Extension Chairman. It is the

Central Oregon Music Teachers Club, with headquarters in Redmond. Its object is "to further the musical education and culture of its members, stimulate a love for good music in Oregon communities, and provide an outlet for students through recitals," as well as to work with other federated clubs to raise the standard of music



Officers of Central Oregon Music Teachers Club, standing left to right, Miss Bessie Howard, Bend, secretary; Mrs. Fred Hodecker, Redmond, president; seated, Mrs. Clarence Bush, Bend, vice president.

in Oregon. Joint recitals of students once a month are part of the program which went into operation this fall, with these programs presented alternately in Redmond and Bend. Membership is open to any private music teacher who is interested in joining. Formation of the club came about as the result of a lively Festival piano clinic held in Redmond under Mrs. Craig's direction. The Redmond Club is the first in Central Oregon, and it was a particular triumph to form it in a city where sports and livestock have always been the primary interests. Congratulations, Mrs. Craig!

California-Northern District

A lecture recital series of all-American songs is the chief project this season. Phalen Tassie, soprano, a foremost authority on American contemporary works, and Eugene Lawrence, baritone of the San Francisco and Cosmopolitan Opera Companies, are the artists. The interesting title is: "The American Contemporary Composer and His Status in America Today." Mrs. K. G. Rohrer, State Vice President, conceived and carried out the plan.

Several clubs in the district have furthered the National Federation's Young Artist program by presenting James Standard, bass-baritone, a 1955 Young Artist winner, in recital. Incidentally Mr. Standard will have the leading baritone role in the Cosmopolitan Opera Company's March production of "Madame Butterfly" in San Francisco.

California-Central District

An artist Series for the public is one of the projects of the Fresno Branch of the American Guild of Organists, a federated group. Marilyn Mason, who was invited to play at the first International Congress of Organists in London, will be one of this year's artists. In combination with the Choral Conductors' Guild, the group also sponsors a three-day festival presenting the work of such composers as Bach, Mozart, etc. An all-American program is the objective for next year. A

meeting at which ministers, choir directors, music committee members and music-loving laymen participated, was sponsored by the Guild, with a lively panel discussion on "Integration of Music with the Church Service" as the principal program feature.

The MacDowell Junior Music Club, one of the most active in the Central District, composed of children 8 through 12, has monthly programs which include group singing, with string instrument players accompanying. Interest in the MacDowell Colony, to which the club contributes, was intensified when Miss Belle Ritchie, Past State President, described her visit to Peterborough's famous haven for creative artists.

A recital of American Music during "Parade" Month, given by Bob Bennett, a pianist and member of the Fresno State College faculty, will furnish funds for Festivals and other Junior club activities.

Principal activity of the Fresno Musical Club is the presentation of a Community Concert series, now in its 55th year, which this season will feature two California-born artists and the Fresno Philharmonic. The club has voted to contribute \$25 to the National Foundation for the Advancement of Music in memory of all active members who die in the future. Outstanding events during the Fresno Philharmonic season (the Philharmonic is a federated orchestra) will be the world premiere of Ramiro Cortes' revised "Sinfonia Sacra," a performance of Beethoven's Ninth Symphony, a solo appearance by Isaac Stern, violinist, and the presentation of the Junior League of Fresno Young Artist winners, selected in statewide auditions. A string scholarship training program for young musicians has proven an effective way of aiding the Federation's Crusade for Strings.

California-Southern District

Contest winners have shared the limelight in the Federation's Southern District. Roy Bogas, pianist, onetime winner of the Stillman Scholarship and later of the Kimber Instrumental award, sponsored by the California Federation, was soloist at the fall conference



Center, Christine Thomas being invited to enter 1960 Junior Festival by Mrs. Edna Willis McElwee, Chairman (at left), and by Mrs. James H. Caster, vice president, southern district, California Federation of Music Clubs (right).

of the Southern District, Peter Hewitt, also a pianist and winner of the 1959 Student Auditions in California, was guest artist at the concert of the Woman's Lyric
(Continued on page 34)

California—Southern

(Continued from page 33)

Club of Los Angeles on December 11. Mary Costa, soprano, now of the San Francisco Opera Company, whose musical debut in 1957 was made in the stellar role in a performance of Bellini's "Norma," sponsored by the Euterpe Opera Reading Club of Los Angeles, will give a benefit concert at the Los Angeles Ebell Club January 22 for the Neighborhood Music Settlement, a federated Junior group. To further the Crusade for Strings the Kimber Instrumental award of \$3,000 will be offered this year to violin and cello students only.

Utah

Five extraordinarily interesting programs are reported by the Utah Federation, all given by pupils of Edna Crowther Ririe. One was a joint program for the Vocal Arts and Ladies' Literary Clubs; another a "Bride's Request" program for the wedding reception of two prominent Utahans, and the third, fourth, and fifth involved Juniors, Students and adults. The first recital called "Opera Gems" included music from both grand and light operas. The grand opera numbers were from "Carmen," "Xerxes," "The Magic Flute," "Tannhauser," "Madame Butterfly," "Jeanne d' Arc," "Samson and Delilah," "Cavalleria Rusticana," and "Il Trovatore," and included solos, duets, and choruses. The chorus numbers given by the Vocal Arts Club Mixed Chorus were "Romany Life" from Victor Herbert's "The Fortune-Teller," and "The Pilgrims Chorus" from "Tannhauser." The wedding program was primarily vocal, but one instrumental number, Franz Schubert's "Serenade," was added. Music ranged from songs by composers of the romantic era to such popular contemporary writers as Sigmund Romberg, Rudolph Friml, Vincent Youmans and Irving Berlin. The Junior recital program was in large measure contemporary; also the Senior and Adult programs, with Bach, however, represented on both. Five numbers chosen from a Student Festival program given in 1951 were included, with Thomas and Tchaikovsky, Carl Bohm, Noble Cain and Thurlow Lieurance as the composers represented.

All told it was a fascinating exhibition of diversity of both program and talent.

Montana

The Music Hall of the Montana State University campus in Missoula was the scene of Montana's 1959 State Convention, and a very pleasant affair it was, with a luncheon at noon in one of the university buildings, and a buffet dinner in the evening, when the convention-goers divided into small groups and were entertained at individual members' homes. William H. Richards, Assistant Professor of Music at the university, spoke at the luncheon on "Trends in Musical Education" and the Canzone Music Club of Missoula was the hostess group. Honor guests included Mrs. Eleanor Greene of Great Falls, the then State President, who has since been succeeded by Mrs. S. A. Braxton; Mrs. William K. Fluhr, a longtime National Board Member, and Mrs. Helen D. White, a Past State President and also a Past Festivals Chairman.

The largest number of Junior musicians in Montana history—a total of 217—took part in the two District Junior Festivals. One was held in Great Falls; the other in Missoula. Members of the new Tre Corde Junior Club participated. Gold Certificate awards were presented to two young pianists: Sandra Zipperian of Missoula and Julia Novak of Miles City. Mrs. Bernice Ramskill and Mrs. Sylvia Eversole, both of the State University faculty, were judges in Great Falls; Mr. Richards, who had spoken at the convention, Mrs. Elsa Weiher-Brach, a private teacher, and Sister Aloysius, Director of Music in the Missoula Catholic Schools in Missoula, judged in that city. Encouraged by the success of this year's Festivals, Montana has set as its goal "the largest Festivals ever" for 1960.

Arizona

The Arizona All State High School Music Camp at Tempe, an institution very dear to the heart of the Federation, had 30 students on its roster last summer on scholarships given by federated groups. In 1960 each State in the Western Region will allot one scholarship to the camp, one scholarship will be given by the National Federation, and there will be the usual number of scholarships from individual clubs. Of the 30 students attending in 1959, six were awarded Outstanding Performance Scholarships which will enable them to return next year, and one received an Arizona State University Scholarship. Clubs giving scholarships in 1959, most of them from Arizona, were the Symphony Guild, the Symphony Junior Guild, and the Piano Teachers Association, all of Phoenix; the Miami Musical Arts Club, the Florence Musicians Club, the Eloy Music Club and the Coolidge Musicians Club, likewise Arizona groups, and the Tuesday Musical Clubs, Junior and Senior, of Boise, Idaho. Two scholarships were given by the Arizona Federation as memorials to late Past State Presidents Mary Redewill and Ruth Corlies.

Among camp activities which gave special zest to the students' stay was attendance at the Youth Orchestra Workshop of the American Symphony Orchestra League, Inc., to which the camp played host, where they were given opportunity to study with first chair players from many of the nation's leading symphonies. New on the music schedule were three classes in conducting and also a concert choir. From the 150-piece symphonic band 42 of the best players were chosen to make up an Honors Band. Classes were held in theory and music appreciation, there was training in choral work and for string ensembles; classes in modern, tap, folk, ballet, specialty and social dancing—all of interest to music students, and an extensive art schedule.

Colorado

Colorado's Music in Hospitals program has received a substantial new impetus through employment of an accredited music therapist to supervise all Federation work in the hospitals. She is Mrs. Robert Roter, a graduate in musical therapy, who is described by the State President, Mrs. W. Clay Merideth, as "one of the most enthusiastic persons I have met in many a year." Mrs. Roter was presented to the Colorado Federation in per-

son at a meeting on February 7 in the Onyx Room of the Brown Palace Hotel, and outlined her own distinctive views on music therapy. The entire Music in Hospitals program is expected to achieve new life and import through her influence.

The Colorado Student Division is also being galvanized into new activity. This results from the appointment of Ken Jarboe, head of the Music Department of Fort Morgan High School, as Student Adviser. Mr. Jarboe's special forte is choral work, and he brought one of his famed choruses to Denver for the February meeting.

Colorado clubs are pluming themselves on the fine tribute paid to their chief executive officer, Mrs. Merideth, in the November issue of *Musical Leader*. She is described as "one of Colorado's most versatile personages in the world of music," and as "a concert pianist of national reputation." Mrs. Merideth's many services to music, with most of which the Federation is familiar, are described. They include, in addition to her Federation offices, a Patroness of Mu Phi Epsilon, Executive Vice President of the Denver Symphony Guild, a Past Trustee of the Greater Denver Opera Company, and a Patron of the Aspen Music School and Festival. She has a degree in Law, and also has published a religious work.

New Mexico

Wrestling with the problem of how to adjust dues in the various State Divisions to the new schedule of the National Federation dues adopted at the San Diego Convention was one of the principal concerns of the New Mexico Federation at its fall Board Meeting in Albuquerque. A happy preliminary to this complicated task was a dinner given for the Board by New Mexico's perennial and always delightful hostess, Mrs. A. E. Staub.

A new string group which has been organized during the past year by the youngest of New Mexico's Senior clubs, the Mesilla Valley Club of Las Cruces, gave a delightful program at the First District meeting in the spring. This club has also aided the Crusade for Strings by assisting in forming a symphony orchestra in the Las Cruces District.

The worthy objective which prompts the Gallup Club to sell cook-

Chicago Little Symphony

COMPOSITIONS rarely heard in concerts in this country will be featured by the new chamber orchestra, the Chicago Little Symphony, organized by Thor Johnson.

Mr. Johnson is a member of Northwestern University's music school faculty, and former conductor of the Cincinnati Symphony.

He states that the repertoire for this new group, made up of 20 of Chicago's leading instrumentalists, will consist of compositions especially written for ensembles of this size.

Plans are now made for the first concert tour in June and early July, 1960, and for the second tour in February and March, 1961.

The group will also be available for festivals devoted entirely to chamber orchestra music.

ies and other refreshments at local entertainments is the purchase of a concert grand piano for official city use.

"Hear America First" is the slogan adopted by the Silver Harmony Club of Silver City for its year-long program of American music.

Three new Junior Clubs have been added to the Federation roster this year, and three Junior Festivals, held in Farmington, Albuquerque and Silver City, will be repeated in 1960, with a Junior Concert and banquet concluding each. Individual Juniors and Students are forging ahead in their musical careers. Frank Contreras, a Junior pianist, held a



Thor Johnson

- • • MCM FUTURES • • •
- Music in Braille
- Letters to the Editor (the Editor hopes!)
- Payola
- Music by Computer Machines
- Music in Hospitals
- • • • •

scholarship at Arizona All State High School Music Camp in Tempe last summer. Flora Rheta Raudebush, oboist and winner of the Woodwind award in the 1959 Student Auditions, is now a member of a Texas orchestra. Eugene Allen, tenor, was an Inspiration Point Scholarship winner last summer.

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A Tribute...

To Helen Havener, who served the Federation with deep devotion for 20 years, during six administrations. She first served as Publicity Director in the latter half of Mrs. Jardine's regime and through Mrs. Obers' term. She later assisted Mrs. Guy Gannett in the many phases of Federation work. After the office was moved from Ithaca to New York City, she became active head of the New York Headquarters, and for 12 years served as Public Relations agent, Publicity Director, and Managing Editor of the *Music Clubs Magazine* and *Junior Keynotes*. Trained in organization work, Helen had had excellent experience with other national groups, such as The Business and Professional Women and the Musicians Emergency Fund. Her many contacts were a tremendous asset to the Federation through the years. She also assisted the Young Artist winners in securing tours and handling arrangements. She wrote all publicity releases and arranged appointments and interviews in New York at the request of the National Officers and Chairmen.

To Patricia Anderson, who served as Office Manager of the National Headquarters for the past 8 years. Pat has been efficient and meticulous with an intelligent and versatile mind. She had charge of all office activities—personnel supervision, bookkeeping, printing, publications. She also assisted in the circulation, advertising, and publishing of *Music Clubs Magazine*, and *Junior Keynotes*. Her excellent musical background was an invaluable asset in her work.

To Jessica Takach, who was the office secretary par excellence for four years. She also manned the numerous files and was responsible for filling, wrapping, and mailing the hundreds of orders received each week, plus special mailings. Jessica was always conscientious and capable.

To Amelia Nardo, who has given the Federation loyal and outstanding service for 12 years on a half-time basis. She assisted with order filling and special mailings in addition to the particular work of maintaining the *Music Clubs Magazine* and *Junior Keynotes* files, keeping them up to date, and sending reminders. Amelia is anticipating a delightful six-month trip to Europe with her husband.

To Edith Behrens, who was the brilliant Editor of *Music Clubs Magazine*. Employed also by CBS, she is a fine writer, with imagination, discrimination, wit, and flair. Her excellent musical contacts allowed her to secure and write articles of value and immediacy. Her resignation followed a hospital experience which indicated a need for recuperation and a less heavy schedule.

In recognition of our close association with these women who served the Federation through historic years, we pay each of them special tribute. Our thoughts will go with them in all that they undertake, and our warmest wishes for success and happiness will follow them always.

Our Extended Horizon

by Virginia Castoe Combs, Student Division Editor

A RECENT quotation from Conductor Leonard Bernstein might well be the slogan of our Student Division, "If military strength is a nation's right arm, culture is its left arm, closer to its heart. No feelings are warmer than those engendered by music." Mr. Bernstein included this remark in his informal report on the recent tour abroad made by the New York Philharmonic Orchestra. This triumphant tour was Government financed and we hope a good argument for an increase in the budget for spending under the President's Cultural Presentation Program.

The program of the Federation is constantly expanding in its service and encouragement to our musical youth and the Student Division shows promise of becoming able to support the "left arm" of culture in our nation. The following new Student Clubs have been organized between September 1st and December 1st and we are very happy to welcome them:

Iowa—Sioux City, **Morningside College Club**,

Dr. James H. Wood, Counselor

New Jersey—Englewood, **Carnegie School of Music**,
Mabel Lane, Director

New Jersey—Union, **Union High School**,
Leo Rindler, Minister of Music

New York—Rochester, **University of Rochester
Student Music Club**,
Dr. Ward Woodbury, Counselor

Tennessee—Nashville, **Eastland Student Music
Club**,
James Sherrill, Student Counselor

Texas—Music Department of West Texas State
College,
Dr. Ted J. Crager, Director

Utah—Logan, **Utah State University Music De-
partment**

Utah—Ogden, **Weber College**
Mr. Glenn Hanson, Director

One reinstated Club has also been reported:

Arizona—Flagstaff, **Shrine of Ages Choir**,
Millard Kinney, Director

Another addition has been made to the Scholarships offered through the Student Auditions. Five tuition scholarships will be offered at the New School of Music in Philadelphia to students of stringed instruments preparing for professional orchestral careers, if sufficiently advanced to be able to take a position in a professional orchestra within a period of four years. These scholarships, valued approximately at \$1,000 each, include two in violin, one in viola, one in cello and one in contrabass. They are renewable for three or four years if required progress is maintained. They offer

instrument instruction with the members of the Curtis String Quartet; Jascha Brodsky and Melhi Mehta in Violin, Max Aronoff in Viola, Orlando Cole in Cello and with Wilfred Batchelder of the Philadelphia Orchestra in Contrabass. Instruction will also be given in theory, solfège, chamber music and orchestral training. Auditions will be subject to entrance and performance rules as set forth in the NFMC Student Auditions Bulletin and will be conducted for the first time in 1960.

Max Aronoff, violist of the Curtis String Quartet in Philadelphia, is Director of the School. The purpose of the School is to provide rigorous training in orchestral techniques and knowledge of the standard orchestral repertoire and to develop players capable to fill the ranks of our symphony orchestras.

The School's Advisory Board of Conductors includes: Sir Thomas Beecham, Victor Alessandri, Dimitri Mitropoulos, Charles Munch, George Szell, Bruno Walter, Alexander Hilsburg, Thor Johnson, Howard Hanson, Fritz Reiner, Saul Gaston, Howard Mitchell, and Massimo Freccia.

So, we look forward to a musical horizon to extend even far beyond that of "Sputnik" and to a cultural life resplendent with the work of those whose souls are afire with the desire to create beauty.

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Through these games, played on either an indoor or outdoor field, the children absorb a working knowledge of the whole music staff. This original and creative method of making music a part of childhood experience will be valuable to teachers (who need no previous musical training to use the book) from kindergarten through junior high school, to playground directors and to parents.

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Junior HIGHLIGHTS



by Blanche Schwarz Levy

MAY we remind State Presidents, Counselors, and newsgatherers that records and accomplishments of clubs make musical history when they are reported in *Junior Keynotes*.

Among states reporting activities, the **Michigan** Federation, according to Mrs. Ralph Curtis, president, is the proud possessor of the first winterized cabin to be built at the National Music Camp at Interlochen. It cost \$7500 and has four apartments with two complete kitchenettes. It is available for rental any season of the year, and the income covers 16 scholarships for Junior High age group.

Irene Schulling of Holland, now a Henryetta, **Oklahoma** High School senior talked on musical activities in her country when four new clubs held their installation of officers. Oklahoma also presents its newest idea with a grandchildren's program, in which grandma Nell Keaton Cook, counselor of the Muskogee Junior Club, presented her five grandchildren in their second piano recital.

North Dakota calls attention to their 12-year-old pianist, Paula Quale, for outstanding work; and **Iowa** cites Bobby Brooks for his concerto performances with symphony orchestras. Etude Club of Amsterdam, **New York** was splendidly represented with their group of superiors entered in the New York City events.

Miss Bess Cockcroft, counselor of the Beethoven Junior Club of Memphis, **Tennessee**, tells of 12-year-old Nadia, who is spending a year in Europe, and relates her visit to Salzburg, with a concert in the living room of Mozart's home, the Mozart Puppet Theatre, and a day in Bonn, Germany. Nadia is the club's foreign correspondent.

Through the efforts of Mrs. Beth Harrod of Omaha, **Nebraska**, Donald Elwood, formerly of North Dakota, was granted a \$250 scholarship this summer and attended Rocky Ridge Center, Estes, Colorado.

Linda Snedden, **Ohio** violinist, and Stillman Kelley winner of 1957, was awarded a four-year scholarship, named in honor of Dr. Joseph E. Maddy, at Eastman School of Music. Ohio also salutes the Keyboard Club of Chillicothe and the Ernest E. Hutchinson Music Club for their 100% *Junior Keynotes* subscriptions. Active, too, are the Dayton Junior Music and Juvenile and Junior Clubs of the Cleveland Fortnightly Musical Club.

Mrs. Rex T. Kiess tells of the Martinelli Junior Music Club, Nazareth Academy, Nazareth, **Michigan**, organized by its oldest federated club. Sebastian Cardinal Martinelli, first Papal Legate to the United States, dedicated the Academy. Ten other junior clubs are on the active list.

Pennsylvania, according to Mrs. Harry M. Schenly, salutes the new season with their plans of study of opera and oratorio, folk song, Parade of American Music, A British exchange program, and international program. Juvenile and Junior Clubs of Williamsport are participating in a Christmas Candlelight program, an important event of the holiday season.

Carol programs in local hospitals, support of the

Crusade of Strings, Parade of American Music, and National Music Week are on the agenda for Duluth's Junior Clubs as reported by Mrs. Charles E. Taylor of **Minnesota**.

Texas proudly reports nine new clubs, according to Mrs. H. E. Snow. Many other active clubs, too, with Keynote Club a 100% *Junior Keynotes* subscription group. Of note was the Keyboardettes of Brownsville with a Hymn-of-the-Month Parade, in which they played the 11 hymns of the year on the Hymn-of-the-Month list at one meeting. Combining the MacDowell Festival Month and Christmas, the Lone Star state presented a playlet in which Edward and his mother take you on an imaginary trip around the world; admission was a penny a year of your age to raise the contribution.

American composers music opened the season of the Dorchester Keyboard Club of **Massachusetts**, as reported by Dr. Mabel Parkes Friswell.

International programs, as told by Mrs. L. B. Gloyne, have been a part of Music—a Vital Force in Life, the slogan of the **Kansas** Juniors, with welcome buffet suppers and receptions preceding meetings.

Colorado announces the Fiddle Strings of Denver, 12 string players whose object is to learn the chamber music of great masters, devote meetings to playing quartets and other string ensembles. Club dues include season tickets to concerts, featuring these works performed by great artists. The Mooney Strings Club, also of Denver, received the award for the highest National Club Rating and a gold cup for the most Festival superiors while the 4B's captured the superior-3 Scrap-book award.

State counselor Mrs. Ragnhild Congdon writes that Marilyn K. Wojcik, violinist of **Wisconsin** and 1959 winner of the Stillman Kelley award, played the Bruch Concerto for the State Junior Convention. National speakers were Mrs. Ronald A. Dougan, immediate past president, and Mrs. Paul Benzinger, national counselor.

Our National President's message for the holiday season expresses her joy, pride, and praise for those contributing to the *Keynotes*, with our editor heading the list, and with special mention to the Federation Juniors for their selfless service.

From the Club Counselor's Corner, Mrs. Clinton Bell, National Festivals Chairman, calls attention to the up-to-date instructions. Evelyn B. Swink, National Chairman for the Stillman Kelley auditions names the eligible states for western region for 1960: Wyoming, Colorado, New Mexico, Montana, Utah, Washington, Idaho and Oregon. Miss Leta Mae Smith, Chairman Achievement Records and Club Rating, announces new changes in Club Rating Sheets; old ones *cannot* be used.

Do not overlook the detailed accounts of the various distinctions and honors that have come to these young American composers nurtured by NFMC: Ruth Young, Janet Grady, Joan Panetti, Patty Gray, Diane Deutsch, Jean Harris. Latter-age juniors should be alert for the brand new prize of a \$50 annual award in piano composition; it is in memory of Laura K. Wilson,

founder of the Pittsburgh Piano Teachers Association and in honor of Mrs. C. Arthur Bullock, the first Pennsylvanian to serve as NFMC President.

You must not miss the featured articles of "Call To Order" by Florence J. Wilkinson, Parliamentary NFMC; "Music of Merrie England" by Marjorie Jean Malone of Ohio University, Athens, Ohio; "Practice for Musical Development" by Robert W. Dumm, Dean of Boston University; and "Keyboard Kapers" by Merle Montgomery of Oxford University Press.

The message from Marguerita Woolnoth, Hon. Sec'y British SYM's, and the account by Mrs. Keith Hudson of Columbus, Mississippi of her colorful visit with the British SYM's are both of great interest.

Phyllis Latons Hanson introduces the chairmen and contributors to Junior division activities with "Get-Acquainted Paragraphs" about Leta Mae Smith, Dorothy Bell, Beryldine Stewart, Evelyn B. Swink, Merle Montgomery, Marjorie Jean Malone, Florence Wilkinson, Robert W. Dumm, Edna Benzinger, our editor and your writer. The cover lady is Mrs. C. Arthur Bullock.

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HAROLD CONE—pianist



Recently back from a European tour which included solo appearances with the London Philharmonia and Madrid Philharmonic orchestras, Harold Cone returned to the Lewisohn Stadium, New York City, for his fourth consecutive engagement. At the famous monastery in Valldemosa, Mallorca, he had the honor of presenting a special recital of works which Chopin composed there. His American concert activities in addition to his chief role of performer, include appearances on numerous university and college platforms as lecturer and composer. He was graduated Summa Cum Laude from Harvard University and has studied prior with Clarence Adler and Harold Bauer, as well as theory and composition with Ruben Goldmark, Walter Piston and Aaron Copland.

THE NEW YORK TIMES,
THURSDAY, JULY 16, 1959.

PIANO VARIATIONS GIVEN AT STADIUM

Cone Is Soloist in Franck's
Work With Wallenstein
Conducting Orchestra

By JOHN BRIGGS

A small but hardy audience braved threatening weather at Lewisohn Stadium last night to hear Alfred Wallenstein conduct the Stadium Symphony Orchestra, with Harold Cone as soloist in the César Franck "Symphonic Variations" for piano and orchestra.

The Franck work is not the most sure-fire display piece in the repertory. It is difficult without being spectacular and gives the solo pianist little opportunity for keyboard histrionics.

Nevertheless it is an engaging and interesting work, especially when played by a performer who, as Mr. Cone did last night, approaches the work in the manner of one who holds it in special affection.

Rapport between orchestra and soloist was good, and Mr. Cone's playing of the solo part earned him a hearty demonstration from the audience.

Theater

'Connecticut' in Pre

By LOU

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jazz and
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"Harold Cone possesses an extraordinary technique and the sensitivity of an exquisite artist which permits him to interpret with great expressiveness and purity the many nuances of the so-called classical music, and also of contemporary music. If in the works of Beethoven, Schumann and Chopin he demonstrates great skill, always in a pure style, in the interpretation of works such as 'Piano Variations' by Aaron Copland, he achieves a brilliant and profound plasticity, which qualifies him as one of the most complete pianists of the day."

Diario de Barcelona, Barcelona, Spain

"Steeped in feeling and thoroughly trained in technique, Cone excelled as an accomplished exponent of music."

United Daily News, Taipei, Formosa

"Mr. Cone, perhaps because he himself composes, has an instinct for delineating with utter clarity the intertwinings of thematic substance. He also possesses a forceful rhythmic sense, which can animate from the interior whatever he chooses to play."

"One of his most valid attributes is his touch which is capable of a wide assortment of colors. Feathery pianissimos, thundering fortes and all the shades between are his."

New York Herald Tribune

Music Clubs Magazine

National Federation Roster

1959-1961

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Editor's Recital

A NEW decade in time is beginning and the 1960's could be a pivotal era to mesh us again into the slow chain of man's upward development.

When our Federation was young the generations were grounded in time, and space. Communication was slow, life was local, problems were man size and human.

The World Wars created fissures, a sense of danger; then the Atomic era came in with an explosion. And form began to break down. The fear and the breakdown has been reflected in our cultural patterns . . . in our music, our art, our literature . . . in our rush to live close together, side by side, apartment on apartment . . . in our increase in crime and juvenile delinquency . . . in our suicide on the highways . . . in our weakening of moral fiber on all sides. Every newspaper and each person's experience are full of examples.

But now, we hear the sounds of a new era. The law is becoming law again. The people who have sacrificed their integrity are no longer thought of as childish pranksters; they are thought of as people who *have* sacrificed their integrity. The spotlight shines now on error, wrongdoing, weakness.

The day of the herd may be over. Maybe we have mass-produced just enough carbon copies. Maybe we have human-related just enough people to learn that there should be, there must be, individual excellence. There must be leaders. There must be followers.

The time is now for creativity! In our field of music—and in allied cultural fields—sensitive minds and talents must convert the breakdown-in-form of our time into a higher form that does more than reflect our age. They must lead the way. Each creative mind must go within to the source of creativity and, in the discipline of art, give the sky-riding sciences a new world of human solidarity.

The climate is right, the world is receptive to and needy for new voices, new strengths, new challenges. And we in the Federation in each of our 600,000 spheres of influence can have a share in shaping this mighty world that is emerging on the threshold of the 1960's.

I. W.

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